

THREATENING SOCIETY

ISSUE #3

CRO-MAGS

AT WAR

DAG NASTY

CASBAH

LIFE SENTENCE

GUNSLINGERS

LUDICHRIST

HALLOWEEN'S EVE



+plus+
demo/show/LP reviews
essays and more!!!

Here's the third issue of THREATENING SOCIETY. Again, we would like to thank everyone who has checked out our mag. When you write to bands or zines that you see here, please mention where you read about them. If you would like to contribute, please send letters, essays, news, scene reports (specifically outside Philly) and especially art. Or just drop us a line and tell us what you think about the contents of this issue.

SPECIAL THANKS TO:

Sean Macquire, Caleb Benjamin, Chuck Miller, Chris Forbes, Scott Helig, Clare Pelino, Carol Schutzbach, Dina and the people working at Pulsations, Shawn McCormack and Rock Hotel Records, Paul and LARM, Harley, Kevin and the rest of the CRO-MAGS, Joe and LUDICRIST, Doug, Brian and DAD NASTY, Taka and CRASSH, Paul and AT WAR, Tommy and HALLOWEEN'S EVE, B.K. Norris and Megaton Management, Pete and VERBAL ASSAULT, Brian and WEHRMACHT, Rib Fibley, Wade Walston and GUNSLINGERS, Tom and LIFE SENTENCE, PRONG, Phil Riola, CORRUPTION, Jesse and TERRORIZER, Dave and LAST OPTION, Akihiro and UNITED, HOLY TERROR, Steve and VISUAL DIFFERENCE, Pat and DEVASTATION, Darren and SADUS, SUBURBAN UPRISE, Greg from INNER STRENGTH, Elbow Sex Fanzine, John Crawford, and CHAOS Records. Tony also thanks Antoinette and friends for support. Mickey would, once again, like to thank Jen, Dave, and Alex for their never ending and undying support, and Malani - a new-found and incredibly special friend. Thanks again to everyone who has helped us.

ADVERTISING RATES:

* 1/4 page - \$3
(4 1/4" x 5 1/2 down)

* 1/2 page - \$5
(8 1/2" x 5 1/2 down)

ATTENTION BANDS:

We are looking for bands who wish to appear on an upcoming compilation tape. The first will have strictly hardcore/crossover bands. A metal comp. is planned after that. So, send tapes (we want either 3 tracks or approximately 5-10 minutes of material), pix, logo, bio and LYRICS! All bands are encouraged to send materials to us for good exposure.

Next issue look for interviews with 7 SECONDS, UNIFORM CHOICE, B.B.K., JUSTICE LEAGUE, INNER STRENGTH, PAGAN BABIES, PRONG, LAST OPTION and a lot more.

EXPOSURE TO CONVICTION		90 minute cassette comp			
with					
EXCEL	U.S. DISTRESS	BRUTAL ASSAULT	KHADAFI YOUTH		
WELFARE SKATE	C.K.N.	GUILT PARADE	PISSED SPITZELS		
LUDICRIST	MAIMED FOR LIFE	DISARM	TENSION	SS-20	
RESISTANCE	HIRAX	KLUGED	RIPCORD	HEX	ABEYANCE
19 bands / 47 songs		\$4.00 U.S. & CANADA: \$6.00 OVERSEAS			
SUBJECT TO BLACKOUT		90 minute cassette comp			
with					
NO FRAUD	CONFICTING INTERESTS	EXCEL	U.S. DISTRESS		
ATTITUDE ADJUSTMENT	A.C.T.I.G.	OFFSPRING	A.N.O.T.		
MANIMAL	S.D.T.	DESECRATION	C.O.T.C.	SICKBOY	T.S.A.
16 bands / 42 songs		YOUTHQUAKE / THE UPRISING			
\$4.00 U.S. & CANADA: \$6.00 OVERSEAS					
RISEN FROM OBSCURITY		60 minute cassette comp			
with					
CORRUPTED MORALS	GUILT PARADE	WESTERN WASTE			
STINKY BLEMISH ON SOCIETY	YOUTHQUAKE	HALF OFF			
IMPULSE MANSLAUGHTER	CORRUPTION	FALSE LIBERTY			
THE VAGRANTS	CRASH COURSE	CRINGER	CRUX ANSATA		
16 bands / 37 songs		\$1.00 U.S. & CANADA: \$5.00 OVERSEAS			
TREADMILL TO OBLIVION		60 minute cassette comp			
with					
MR. BUNGLE	GORE	CIRCLE OF SIG TUE	MASS CORRUPTION		
CHRONIC FEAR	DEATH OF GOD	PREPARED TO DIE	DIRGE		
PHANTASM	(Ex-HIRAX vocalists new band!)	SOCIAL SUICIDE			
CONDEMNED ATTITUDE		(Ex-ATTITUDE ADJUSTMENT)			
\$3.00 U.S. & CANADA: \$5.00 OVERSEAS		LAST OPTION			
CORRUPTION		GUN CONTROL			
Infest of Rage 8 song studio demo		Make all checks and			
with lyrics		money orders out to			
\$4.00 U.S. & Canada: \$5.00 Overseas		PHIL RIOLA			
Probably the most intense, tight, ripping act		from SoCal since EXCEL (WG) MRR			
TRANSGRESSOR		15641 Pensacola Street			
10 song studio demo		Westminster, CA 92683			
with lyrics		U.S. Cash Only!			
\$3.00 U.S. & Canada: \$5.00 Overseas		No Foreign Checks!			
Ripping hardcore from San Jose!					

Back Issues

#1 DEC, ADD, RUIN, BOLD, CRYPTIC SLAUGHTER, LEGITIMATE REASON, opinions, reviews, photos, etc. (\$2)
#2 LARM, LETHAL AGGRESSION, YOUTH OF TODAY, SERIAL KILLERS, (CONDEMNED) ATTITUDE, HATRED, reviews, photos, etc. (\$2)

Some cool mags to check out:

TOTAL THRASH	METAL-CORE	X-CLAIM
Scott Helig	Chris Forbes	Chuck Miller
2127 Tryon St	13 Carriage Lane	101 E. Wilmett Ave
Phila., PA 19146	Marlton, NJ 083503	Somers Point, NJ 08244
price: \$1.50	price: \$2	price: \$5.50 + 2 stamps

DAG NASTY

DAG NASTY's "Can I Say" album has been a musical and emotional favorite of ours. For this reason, we were very happy to obtain an interview with them. However, we must apologize for the brevity of this interview. The members neglected (or refused?) to answer several of our questions. Perhaps this was our fault. Since "Can I Say", they have undergone almost total line-up revision (the only original member remaining is Brian Baker) and now seem reluctant to discuss their past and former members. Well, for what it's worth, here goes.

TS: What's the current line-up?

BB: Brian Baker, guitar, Doug Carrion (ex-DESCENDENTS), bass, Peter Corther, vocals. No permanent drummer. London May (ex-SAXHAIK) filling in on tour.

TS: How long has the band been together?

BB: Two years.

TS: How did the band form?

BB: Me: "Let's do a band." Them: "OK!"

TS: What have you been doing?

BB: Recording our second album, "Wig Out At Denkers", out on Dischord July 10th.

TS: What bands have influenced you?

BB: R.E.M., SMITHS, XTC, BEATLES, BAD FROGS, and HOBODOO GURUS.

DC: MINUTEMEN, MEAT PUPPETS, R.E.M., SMITHS, and the BEATLES.

TS: Where do you enjoy playing the most?

BB: Boston and Northwest areas.

DC: Chicago and Boston.

TS: Where don't you like to play?

BB: D.C. and San Francisco.

TS: Who would you like to play with?

BB: John Cougar, the Pretenders, or any major pop/rock act in a fifteen thousand plus seat auditorium. The exposure is the important thing, not who we play with or the money.

DC: Well, playing shows with lots of good folks would be great because my songs would be heard by all sorts of people, black, white, and so on. You see, it's all a game, and if you play it, you could win BIG!

TS: Do you like the "Can I Say" LP? Would you change anything?

BB: I'd have Peter sing the whole thing and Doug play bass on the whole thing if I could. Otherwise, it's just fine.

TS: What does the name DAG NASTY mean?

BB: No special meaning. It just sounds cool.

TS: What is the scene like in D.C.?

BB: I don't go to shows, so I don't know what the scene is like.

TS: Do you have a lot of support?

BB: I didn't find too much support. I'm not really sure what support is!

TS: We'd like to know what inspires or influences your lyrics. Let's go through some songs on the LP and tell us what influenced you to write it.

DC: Let's not.

TS: "Values Here"?

BB: Smalley's lyrics. Ask him. I've HAD problems like fear of failure and reprimand, haven't you? I don't like these words too much.

(DAG NASTY refused to answer any other questions regarding the lyrics off of "Can I Say", which were written by ex-singer Dave Smalley)

TS: What do you like to do in your spare time?

BB: Sleep, read, save the world. I have no spare time.

DC: Play music, buy tapes, read.

TS: When can we expect vinyl from the new DAG NASTY?

BB: July 10th. I swear.

DC: Wrong! August 10th.

TS: What caused the original DAG NASTY to break up?

BB: Personality problems caused the break-up. New members saved the problems.

DC: I was in DESCENDENTS. How should I know! Sure. The iron was on cotton!



TS: I feel that all ten tracks on "Can I Say" are kind of linked together, which gives the album a type of integrity and continuity. Was this planned? Was there an underlying theme used to fuse these songs together, instead of a list of unconnected, varying songs?

BB: Integrity isn't planned, it comes naturally. Otherwise, it becomes contrived, and subsequently transparent and dishonest. The songs deal with human confrontation and emotion and basically, should be taken at face value. No sneaky stuff here. What can I say?

TS: What will DAG NASTY be doing in the months to come?

BB: '87 tour- July 1st to September 1st. Recording in winter of '87. Touring Europe in Spring '88.

TS: Any final words?

BB: Sorry for the short answers. I hate writing and I don't have a snappy computer like you do.



Well, whether the new DAG NASTY will be as great as the original (a tough job!) remains to be seen. Definitely check out the classic "Can I Say" LP and you might want to look into their new stuff. After they return from their tour, we will try to get another interview, with more appropriate questions. Until then, you can contact them through Dischord Records, 3819 Beemer St., NW Washington D.C. 20007.

Cro-Mags

The CRO-MAGS are a truly unique band, both for their superior talent and their unrivaled devotion to their beliefs. Many derogatory things have been written about the CRO-MAGS, specifically in Maximum Rock 'N Roll, however, they have not been given the chance to respond since many of the people at MRR are, in my opinion, close-minded and decidedly anti-skin. Before a recent show in Glen Mills, Pennsylvania, bass player Harley Flanagan took time out from his busy schedule to talk with us about the band and his fascinating personal beliefs.

THREATENING SOCIETY: How long has the band been together?

HARLEY FLANAGAN: The CRO-MAGS originally formed in 1981, but we disbanded for a while. We each went off and did our own things for a couple of years, and then we reformed. We've only been working with this drummer and this guitar player for about a year. Doug Holland used to play for KRAUT. But the CRO-MAGS, as a concept and as a band, started in 1981.

TS: How did the band first get together?

HF: Through a series of, not really coincidences, but something that was meant to be. It just fell into place like that.

TS: Do you like the way "Age Of Quarrel" came out?

HF: I don't like the mix. I would change a few things, but I'm not worried about changing the past. I'm worried about fixing the future - making sure we don't make the same mistakes twice.

TS: What are your religious beliefs?

HF: My religious beliefs are that I believe in God. I believe God has arranged all of these things for us. I believe that at the time of death, unless you are fully situated in a God consciousness, you will be forced to take on another birth. And depending on your consciousness, it'll determine what body you take. For instance, if you spend your whole lifetime trying to perfect animal activities - eating, sleeping, mating, and defending - you will be fitted with a body suitable to do these things. The human form of life is meant for more than that. We have more intelligence, therefore we should be trying to figure out what the purpose of life is, not just simply doing what our senses tell us. Your senses will drag you everywhere, they'll drag you from here to there, to Hell and back. You have to learn to make your senses serve your intelligence, rather than your intelligence serving your senses. If you just do whatever your mind tells you, you'll be jumping off roofs and shooting people, doing drugs and getting herpes* and like everything else. Basically, it all boils down to you've got to learn to control your mind. And that comes through understanding God and understanding that every living entity, even a blade of grass or a mosquito, has a soul that's equivalent to the soul that's in this body. It's just that we're on a more advanced state on the

evolutionary scale. But, even that blade of grass will take a human birth and will be given the same opportunity. Everybody in some point in their life wonders "What am I doing here?", "Why am I suffering?", "Why is life such a pain in the ass?", "Why does everything always go wrong?". When you start thinking about things like that, the it gives you an opportunity to start looking for a real meaning in life.

TS: How long have you been a tattoo artist? How did you start?

HF: That's the first time anybody ever asked me that question. (to Kevin) When did I do my first tattoo on John? Yeah, that spider. Hmummm... Well, I had started doing them by hand with pens when I was about 15, but I've only been working professionally for a year and a half and I've been apprenticing for other artists.

TS: How long have you been a vegetarian?

HF: I've been a vegetarian for close to five years now. John has been a vegetarian for seven years. We're all vegetarians to a certain degree. We all watch what we intake.

TS: How did you get into it?

HF: I got into it through the idea of wanting to be in better shape. I was staring to exercise. For years I had known that vegetarianism is better for you. So it was strictly a physical thing, for my own health. Then, after I was a vegetarian for a while, I started to realize that the whole idea of killing other living entities just so you could chew on their flesh and eat their blood just isn't very appealing. And besides the fact, it's poison to the body. You can't digest it. Vegetarianism is definitely one of the biggest things I'm trying to push on people - not push on them, I guess expose them to. Because anybody with intelligence, when you put the facts back to back, you'll see the reality that meat-eating is completely bad for you. Not only physically, but spiritually and mentally, it just really degrades you.

TS: What are your views on drug and alcohol abuse?

HF: Well, I'm against any kind of abuse. Anybody who has ever done those things to their capacity learns that it's a road to nowhere. It's a time-waster. You spend all your time running around, trying to get money to get intoxicated, trying to find somebody who has what you want. And you're really wasting your life away chasing a carrot. Like a donkey chasing a carrot, thinking he's going to get the satisfaction. He thinks he's going to get it, but then it wears out. You come back down, so what's the point? It's a temporary, momentary, fleeting thing. I try to steer clear of those things myself.

TS: So would you consider yourself straight-edge?

HF: I'm probably more straight-edge than most people because I'm a vegetarian. I used to crack up when people used to tell me "Yeah, I'm straight-edge. I ain't into all those drugs...", and

they're munching their Whopper and drinking their Coke, and I'm like "Yo, you're still putting chemicals in your body." At least to me, straight-edge was a much deeper thing than it was back then. Like I said, I don't push anything on anybody. I give them a chance to check things out on their own.

TS: What influences your lyrics?

HF: The life that we've led, the life that we lead, and the things we learn in the Scriptures. I read Bhagavad-gita (which means "the song of God" or "as it is") almost every day and that gives me a lot of encouragement and concepts 'cause it's the oldest literature on the planet. It's thousands of years old. It's ancient literature, but it's still totally relevant to what's going on today. You know, two and two is four today, and it will be next week too. That's not going to change. And just like that, the Scriptures are never going to change and it's always going to be dealing with what's going on around us. So that's where we get a lot of encouragement. Through our lives, we have lots of realizations. We try to share our realizations with other people so they don't have to jump in the fire and get all burnt. They can see from someone else. I have this music, and it's the only way I have of expressing myself. I'm going to die someday, and I want to have done something of value in my life, and if that means I have opened up some people's minds, then that's the best thing I could've done. Any amount of money that I could possibly make playing music will be taken away at the time of death anyway. So I'm not in it for the materialistic value of music, I'm in it 'cause it's the only way I have of expressing myself and voicing my opinion to a large amount of people. It's a really nice thing to have been given. It's a nice situation God has given me. You just have to know how to use it, not to abuse it.

TS: What do you think is the biggest problem in the world?

HF: There's no real knowledge of God. That's one of the biggest problems. There's so many religions, but there are so few that actually understand religion. It says in the Bible "Thou shalt not kill", but I know only one Christian who is a vegetarian. If you're actually following what Christ was teaching, then you're doing REALLY good. I don't cut down any religions, you know, as long as people are actually trying, eventually they're going to get home because it's a natural process. If you're sincere, ultimately you'll get to where you're going.

Another problem is people always protesting war who don't understand that the reason these wars are happening, that the reason there's all this violence and crime, is because of the fact that we're breaking the laws of nature. We set up death camps to slaughter millions of animals a day all over the world. These animals are dying unnatural deaths. All these people are getting abortions. In reality, there's already a war going on against the animals and the unborn children. That's a war, man. That's the most brutal war that's happening because they're completely helpless. So that's one of the main reasons the world is in such a hellish predicament.

If people would stop eating meat, there would be enough food to feed the world. Economically, vegetarianism makes sense. It takes seven pounds of grain to make one pound of beef. So if they weren't making so much grain to feed so many cattle which they're going to kill, we could feed the entire world's population. But they don't want to do that because the people who are making all the money are the ones who bring in all the cocaine and the heroin, and the ones who sell the drugs and the weapons, and the ones who run the slaughter industry. Those are

the biggest demons of all. We have to stop playing along with their games.

TS: Are you politically active?

HF: No, I think politicians are completely bogus.

TS: Do you vote?

HF: Well, I just turned 20 and I haven't voted yet. I don't find politicians to have anything really to say for me because they're all cheaters. They're not actually out for the nation, they're looking out to keep their position. And they'll do whatever they have to do to get voted in again. I just don't find politicians having anything of value to say. They say "Taxes this, taxes that...". Forget about the taxes. What about the world's problems? They're not going to get solved by fixing up the subway or building more missiles. The day that they have an actually devout, religious person who's trying to run the country the way God wants it run, I'll vote for him. And the Scriptures are there to show us how to run everything. So there's no excuse of not having the knowledge, because the knowledge was given to us when the material universe came to be.

TS: Do you believe in anarchy?

HF: I believe that there is anarchy, but I don't believe in it. I think it's chaos. No order. What can you expect to accomplish? They'll get old, have kids, and have to support them. Big deal. It's just another false statement from a bunch of teenagers who want to scream about something. Last generation they were screaming one thing, this time they're screaming this, next time they'll be screaming something else. They're not looking for real answers.

TS: What's the Food For Life program and what's your role in it?

HF: The Food For Life program is sponsored by Iscon. Vegetarian food is prepared and offered to the Supreme Lord. It's distributed world-wide, all over India, all over America, all over the world they have F.F.L. programs for feeding the homeless and feeding whoever is hungry. I used to help run the F.F.L. program in New York because, when I used to live on the streets myself, that was like my only means of eating. I also really admire what they're doing. I respect it, and any way I can help, I always will. I'd rather do something positive with my time than something false.

TS: Many people claim that the C.R.O.-M.A.G.S are homophobic. Do you fear or hate homosexuals?

HF: I find that to be really funny because out of the whole album, we say "faggots" once! I mean, come on man! What's the big deal? I don't care what they do behind closed doors or in public, but I'm not going to say that it's right, because it's wrong. It's wrong. I ain't homophobic. There's thousands of faggots in New York and I don't care. I mean, I walk down the street, I don't care. It does not phase me. I think they're disgusting, but I'm not going to dwell on it. Why do you think there are things like AIDS floating around to deal with people like that? I really don't care. And anyway, that whole line is.. KEVIN: "Corruption and faggots all around me."

HF: Yeah, "corruption and faggots all around me." "I'm looking around and what do I see / Corruption and faggots all around me." And that's a statement coming from a teenager in New York, and it's true 'cause everywhere you look you see total corruption. You see people living in burnt-out buildings, people sleeping on the street, then there's they guy driving by in a Cadillac. And then over here, there's two rich upper-class American faggots walking through this poor neighborhood, and

they're like paying thousands of dollars for this little bummy apartment, you know, making the rent shoot up. No, I don't respect that. Yeah, corruption and faggots are all around us.

KEVIN: Also, the word homophobic was made up by faggots to make people paranoid about saying anything against homosexuals.

MF: Yeah, that was Kevin. He's the one with the brains.

(Laughter) I'm not even going to dwell on it.

TS: How long have you been in the hardcore scene?

MF: Since it began. I was into punk rock in 1977. I was 10 years old, and I've been with the movement ever since. I've watched it die, I've watched it revive, I've watched it die a number of times. I've watched it turn into hardcore and so forth. Now I'm watching the heavy metal kids get involved. It's just somthing I'm supposed to be surrounded by, I guess.

TS: Aside from other hardcore or thrash bands, what other forms of music influence you or do you listen to?

MF: Everything. You'd be amazed by the variety of music that gets played by this band. I listen to a lot of John Coltrane, Miles Davis, and a lot of Indian music - chanting and different mantras - that's very soothing. I listen to a lot of jazz fusion, Santana, and one of my favorite bands, BLACK SABBATH. It's endless. You could take our tastes into every direction and strike home. I used to limit myself. I used to be like "This is what I'm into, and forget everything else!", but now I think it's more beneficial for me to open up to things. If something's wrong, then just accept it. You open up but you don't go for everything. You don't have the mentality of "Oh, free. Everything is wonderful." I'm not like that, but it's good to be open-minded.

TS: How do you feel about the current crossover of metal and hardcore, both musically and lyrically.

MF: Lyrically, I find that most of these kids have nothing of value to say. MOST of them, not all of them. There are a number of bands that have positive vibes about them. Generally, I find that the real negative bands have nothing to offer. What is anybody benefitting from that? Nothing. I'm glad the crossover thing happened because it gives hardcore bands the chance to finally accomplish something with their music. I know, myself, I've been playing all my life. I have no school education. I have no job. I would not function if I wasn't doing what I'm doing. I think it's great 'cause it gives us a chance. I also like a lot of speedmetal bands - not all of them. I like METALLICA and ANTHRAX and a few others. A lot of them are really cool people. Of course, in a way, hardcore is selling out, you could say, by opening up to the whole world. But I think if it has some kind of positive value, it's only right that it should be opening up. I think that it's a really great thing. The only thing I don't like is the politics of the music industry and the commercial aspects of it. You know, people hating each other off, everybody trying to get a piece of the pie. But no one understands what it's all about. That's what I resent.

TS: When can we expect a second album?

MF: We're working on it right now. We'll be doing some new songs tonight. It should be out in September.

TS: Where was your live video ("We Gotta Know") filmed?

MF: It was filmed all across the country on the tour we did with MOTORHEAD. Practically every clip was a different place.

TS: What with the video and the articles in big magazines, are you pleased with all the exposure the CRO-MAGS are getting?

MF: Yeah! I ain't gonna complain! I mean, even a bad article is a good one. God knows we got blackballed enough over the years. Enough people hate us. I don't really care. It doesn't bother me. I laugh them off because the same people who hated me years ago when I was nowhere are trying to kiss my ass now or are hiding from me because they don't want to deal with the fact that they couldn't stop me. So, I don't care.

TS: What do you do in your spare time?

MF: I have no spare time!!! I do tattoos, I play music, I go to the temple. If anybody wants to know anything about our spiritual beliefs, they should try to check out any Hari Krishna temple near them. Or any Iscon [International Society for Krishna Consciousness] center. Try to come in contact with devotees. If you want to check out a vegetarian lifestyle, it's a great place to start because they're great cooks and they can teach you a lot about food and they can teach you a lot about spiritual awareness. So, anybody who's interested should really check them out.

TS: A while back, someone wrote a letter in Maximum Rock 'N Roll....

MF: Oh, people have written millions that's the only one you've read? I can't even count them! I've lost track! They've written so much garbage about us. Anyway...

TS: The question I was getting to is, how do you feel about violence at shows?

MF: I'm not into it. I don't like seeing violence at gigs or people getting hurt at my shows. If there's a reason to stick up for yourself, violence is there. I mean, violence is a part of life. It's there. But I'm not going to go along with a lot of the things people are using as an excuse to fight about. No, I'm not into violence at shows, but there is a time and a place for it. And I'm not going to deny that I've used force at times. I'm also not an aggressor. I don't think people should hassle each other.

TS: Which show was your favorite and why?

MF: I don't know. It varies because some of my favorite shows were like in front of nobody in little clubs. I kind of liked the atmosphere best at this outdoor show we did in Austin, Texas. That was really nice. I liked the idea of playing under the stars at night and looking up and seeing the moon. I thought that was really beautiful. The CRO-MAGS biggest places are probably New York, Chicago, and Los Angeles. But even everywhere else, they give us a really good response. We've had problems only twice, but they were really minor. In one place, this one gang wanted to start some problems with us but then they realized that there were about 300 skinheads there that really liked us. So they started getting rowdy. And, you know, I dedicated a song to my boys there. I said "This one is for all the L.A. skins!" and like three hundred dudes were like "Yeahh!" and the dudes who were hassling us were like "Yo, later, man." And yesterday, some skinheads from Richmond were outside talking about beating up all the Hari Krishnas and they started threatening a friend of mine who was outside by himself. So we went out there, and they were gone. It's just such punk stuff - I don't mean punk as in punk rocker, I mean wuss. You know, soft. People like to talk a lot of trash, but they don't have anything to back it up because there's no sincerity. What is their reason for hating somebody for their feelings? Why does

somebody want to give me a hard time because of what's in my head? So there can't really be any sincerity, so he's not going to win, because he's not right. That's why I have no fear of fighting for what I believe in, because the sincerity is there, and I'll go down fighting for it. Because if it's in my heart, then that's what matters to me.

TS: Are you friends with other New York hardcore bands?

HF: I'm friends with a lot of people. And the people who aren't my friends, they pretend to be my friends because they don't want none. They ain't with it. (laughter)

TS: In what direction would you like the C.R.D.-M.A.G.S to go?

HF: Up!

TS: What's in the near future for the C.R.D.-M.A.G.S?

HF: Only God can tell us that. I could die when I leave this room.

TS: Where can we get in touch with the C.R.D.-M.A.G.S?

HF: You can send stuff to us through Rock Hotel Records (address below) and we will get it. We appreciate all mail. We don't always get to write back, but we read every letter that we get.

TS: Any final words?

HF: One thing I can say is, if anybody is having any kind of difficulties accomplishing anything in life or you don't know where your head is going and you feel like life means nothing, simply chant "Hari Krishna Hari Krishna Krishna Krishna Hari Hari Hari Rama Hari", and your life will be sublime. You've got to keep doing it though. It works for me.

A special thanks to Harley for his time, interest, and support. If some of the things he said interest you, it is strongly suggested that you find out more about it. It just may be right for you. You can write to Harley and the rest of the C.R.D.-M.A.G.S c/o Rock Hotel, 740 Broadway, N.Y., N.Y. 10003.



The Age of Quarrel



MICK'S MUSIC CORNER

SCREAM "Stand Up" LP.

I seriously believe Philadelphia will soon be recognized as THE national hotbed of underground music, and SCREAM is definitely one of the leaders in this group of fine, talented musicians. SCREAM's only other vinyl cuttings were on compilations, I believe. They had one track on the immensely popular 4-song 1986 Philly compilation "That Was Then, This Is Now", and one on the more recent Positive Force compilation, "Another Shot For Bracken". And now, finally, they have an LP out! As Philly scenesters well know, SCREAM has been a definite mainstay in our scene for a few years now, delighting fans with their very desirable sounding blend of reggae, ska, and hardcore. This well-produced disc shows off their considerable talent, bringing them to the recognition of the rest of the U.S. Tracks which stand out are their immensely popular anthem "Stand Up", an excellent cover of John Lennon's "Imagine" (better than the original?), and the love song "Something To Cling To". Powerful stuff throughout! Well worth the wait.

(BYD Records)

MONO PICNIC "Days Of Grey" LP.

The last year has been very good for Philly bands - yet another strong(!) debut LP for a long time Philly favorite, MONO PICNIC have also been rocking the scene with their distinct sound for quite a while, and hopefully it will be appreciated by other scenes once they hear this LP. It's great - no less. They describe themselves as rich kids playing heavy metal, but their sound is far from metal. It's also far from hardcore. It's not crossover, either. I'd say this trio takes influences from many different types of music, coming together to form an almost inexpressible blend - powerful, melodic, complicated stuff. The vocals don't really fit in with the lyrics and music. But this is a small consideration, as the music totally overshadows the vocals anyway. READ the lyric sheet too - great, personal stuff in the same vein as EMBRACE and DAG NASTY. I recommend this LP thoroughly. (Plus Records)

GOVERNMENT ISSUE "Government Issue Live" LP.

Hot dog! One of my (and many other's) all-time favorites. This LP is fabulous! An absolute must for anyone who's ever liked G.I. Among the studio-quality classics recorded live mainly on the East coast between 1982 and 1985 are "Hall Of Fame" (my personal favorite), "Fun and Games", "Hour Of One", and "Understand". It also includes two interviews. Put simply, GET IT! You really won't be sorry. (Mystic Records)

A RANCID DECAY-PRESUMED DEAD.

TRANSGRESSOR-USELESS WAR/JUDGEMENT/POWERTRIP/CITY LIFE. LOSS FOR WORDS-TOO MUCH PAIN/IN YOUR MIND.

NO REBATE-GOD LOVES YOU/NO REBATE.

SORDID DOCTRINE-CONSTANT STRUGGLE.

GENERATION WASTE-UNITY/SHADES OF GREY.

INDIFFERENCE-ASHES OF WAR/UNITY/PERPETUATE THE CRIME/LIVING IN SOCIETY.

B. NECROPOLIS-YOUR OWN HILL/NECROPOLIS/MESSAGE TO YOU. BLOODCUM-GOOD HEARTED MAN/DEATH BY A CLOTHESHANGER.

LATCH KEY KIDS-NO REASON WHY/ONE WAY OUT.

C.E.H-SHOCK THERAPY/DONAHUE.

MISSING LINK-DEAD TO THE WORLD/NOSE BLEED.

ATTACK AND DECAY-BACK TO BED/NO THANKS/GLOBAL UNREST.

T.H.C-CHRISTIAN BRAINWASH/BLOT TEST /VIOLENTLY ILL.

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23. BEEFEATER	'House Burning Down'	Ⓐ
21. GRAY MATTER	'Take It Back' EP	Ⓑ
20. EGG HUNT	2-song 7"	©
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16. RITES OF SPRING	12-song LP	Ⓐ
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7. FLEX YOUR HEAD	D.C. Sampler	Ⓐ

*3.50 in the USA, @ elsewhere. †Also available as cassette.

Price Guide, including postage, in U.S. \$:

	U.S.A.	Canada	OverSea	OverAir
Ⓐ	5.00	6.00	6.00	10.00
Ⓑ	4.00	5.00	5.00	9.00
©	2.50	3.00	3.00	5.00



3819 BEECHER ST. NW, WASH., D.C. 20007

RITES OF SPRING "All Through A Life" EP.

No, no - they're still defunct. This is a posthumous release, possibly to satisfy fans, for one release wasn't enough to quench their desire for more from this once great D.C. band. But, this is definitely not a swan song. It's comparable to MINOR THREAT's "Salad Days" EP, but only the fact that Dischord released both after the bands broke up. MINOR THREAT's EP had them go out with one last bang - their best release. But unfortunately, RITES OF SPRING didn't follow this example. The sound, I feel, is similar to their Dischord LP, but the power is lessened - more subdued. This may appeal to some people - not to me. Their non-melodic sound interest me, but doesn't keep me amused. The lyrics seem to be just a little too poetic for my taste. I'm not going to play games. I really feel my musical tastes are mature, but maybe not mature enough.

(Dischord Records)

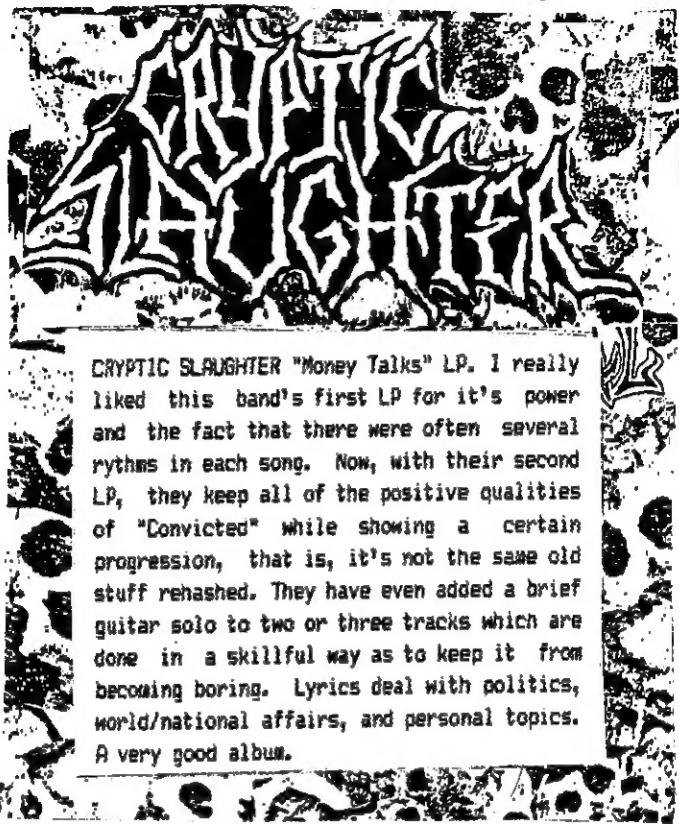
BRAINWASHED INTO SUBMISSION

Another quick review (left over from the Record Pit!)

"Brainwashed Into Submission" compilation tape: A really cool compo featuring 14 bands performing 33 songs. The sound quality varies, but most of the time it's above average. There are a lot of good bands here, especially TRANSGRESSOR and LOSS FOR WORDS. Some of the other bands are GENERATION WASTE, BLOODCUM, and NECROPOLIS. A thoroughly enjoyable tape which promises a bright future for many of these young bands. Also a good sampler of new thrash-core bands. Send \$3 to Phil Riola, 15641 Pensacola St., Westminster, CA 92683.

record pit

by Tony



CRYPTIC SLAUGHTER "Money Talks" LP. I really liked this band's first LP for it's power and the fact that there were often several rhythms in each song. Now, with their second LP, they keep all of the positive qualities of "Convicted" while showing a certain progression, that is, it's not the same old stuff rehashed. They have even added a brief guitar solo to two or three tracks which are done in a skillful way as to keep it from becoming boring. Lyrics deal with politics, world/national affairs, and personal topics. A very good album.



DEHUMANIZERS "Kill Lou Guzzo" EP. Wow! This 7" shows excellent hardcore which draws in influences from countless other forms of music. All five tracks are richly diverse and very, very enjoyable. While "Everybody Fight" and "Godmen Of The Future" opt for uncompromising hardcore, "Sing Thru Me" and "Grandma (I'm A Drug Fiend)" display more melodic sounds and great vocals. The title track is really good, with it's thrash-mosh-thrash format and hilarious lyrics. Hats off to great music and originality!

(Subcore Records)

BORN WITHOUT A FACE "Worship" EP. Four tracks of powerful hardcore which combine a heavy sound, throaty vocals, and very strange lyrics to make a good yet eerie record. Kind of noisy, but done in a way that adds rather than detracts from the overall sound. Good job.

VERBAL ABUSE "Rocks Your Liver" LP. This album left me satisfied and disappointed at the same time. Satisfied, when they crank out such gems as "Set Me Free", "Best Friends", and the title track. But disappointed, when they deliver far below what they're capable of. I mean, they're talented musicians, and Scotty Wilkins' vocals are great, but a few tracks are just lackluster. I still like this band, but I hope their next LP will allow them to reach their potential.

CLAIM

PRONG "Primitive Origins" LP. This is a band that has gained a lot of respect and critical acclaim from their demos and select live performances in the New York area. PRONG does what they do best on this seven track effort: a comfortable but not patronizing blend of hardcore, metal and industrial sounds. (Yes, industrial. That doesn't mean they use power drills and buzzsaws, it just provides the guitar with a unique sound). This whole album gleams with originality and is very refreshing. Oh yeah, a cool cover by the art god Sean Taggart. Available on Mr. Bear Records.



X-CLAIM is a really great mag with good interviews and loads of other cool stuff. And it's only fifty cents! Get a copy now.



Unity
by Paul of LARM

Unity is a word you hear a lot these days, and personally, I'm pro-unity 'cause I truly believe that united we're stronger and united we can win and really change things while divided we fall and lose. Still, I have my criticism on certain forms of unity or how people interpret it. Let me explain. In my opinion, there are many wrong and stupid things happening under the flag of unity here in Europe and also in the U.S.A. You see punks and bands unite with let's say Nazi punks/skins, right-wingers, etc. all in the name of unity. Let's be kind to each other, stand together. Yeah, great bro, or so it sounds. Sorry, but I can't be friends or unite with racists, right-wingers, sexists, Rambo-lovers, etc. No way! I won't compromise or sell out my own ideals or views just for unity's sake. But you actually see this happen - let's unite and forget our political/ideological differences, just put that aside and stand together. I don't like that! I can't stand shoulder to shoulder with someone who hates blacks or someone who thinks girls have no rights or a supporter of Reagan or Rambo, 'cause I would wonder against who do we stand together? Myself? Unity would become an empty phrase then, and that's not what it's supposed to be. In my opinion, it also means solidarity, love, caring, and sharing. But how can you do that with a racist or a right-winger? They have such opposite ideas toward a better world. Their ideal world is certainly not mine! For example, I know a bunch of sexists who are into UNIFORM CHOICE and YOUTH OF TODAY, and they always speak about unity. But I can't stand with sexist punks, so I have to make a choice. And I choose my ideals/views! And I think that bands who sing about topics like unity and making a stand should make more clear what they mean with that. Do they include racists? Think!!!

Now a lot of readers will say "You just want people to think the same as you." Well, that's not really true because I would never tell people how to think, act, or live. I just say my opinion. But deep in your mind and heart you have ideas about what's right and wrong, personal feelings, political views, and things you truly believe in. And one of those things is punk/hardcore. And to me, punk was always a rebellious thing with its roots in left-political movements (anarchism, socialism, etc.). So I think Nazis, racists, sexists, and conservative types don't belong in it. I, as a punk, have always considered these people as my enemies, not as my friends, and that's why I would never unite with them. If you don't agree with me, well that's your choice! I only want you to ask yourself - which side are you on? What does unity mean to you? And for what kind of world are you fighting for?

Then there's another thing about unity: united scenes, crews, or whatever. Don't misunderstand me, if your scene is united that's fine by me but it's NOT if within the scene/crew there are conformist rules. Then you're just a clique, an elite, or even worse, a gang. In my eyes, unity is not limited to certain areas - bands, cities, scenes, etc. It must be more. We must work towards a nation-wide form of unity, or even global unity! Now you see a lot of "unity" concentrated around certain bands (7 SECONDS Crew, U.C. crew, Suicidal Army, K-Town Mob Crew, Shake Gang, etc.). Is this real unity? Or an elite of good friends? Or just plain conformity? Personally, I've found that this kind of unity leads to narrow-mindedness. You get stupid things like punks from one united crew fighting punks from another united crew. If that's unity, count me out! And you can see the same things with united scenes. Of course there are scenes that work together, but I don't think that's

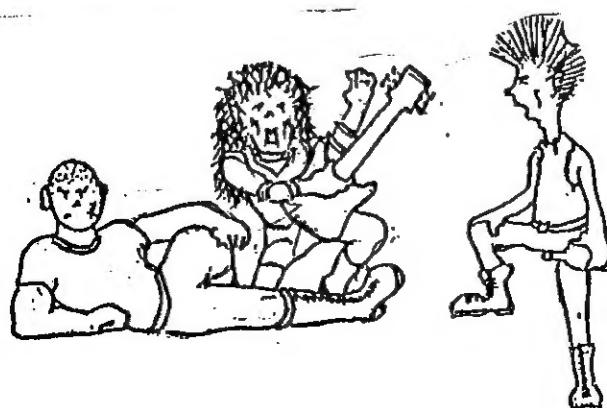
happening enough. Actually I think we also must unite with non-punks - people who think the same as us and also want to change things. A lot of punks just don't like to work with people who don't like punk/HC. Well I think that's stupid if music is the barrier for real unity because if we REALLY want to change things and if we REALLY want a world of unity, solidarity, sharing, caring, love, peace, and freedom, we have to work together with other people, such as squatters, students, communists, anarchists, etc. In some places in Holland, it did work! If you REALLY want to make a stand, you must look further than your own little scene or crew. It's about time we turn our slogans about unity into real action because words are not enough!!!

So next time you scream for change and unity, think about what you mean with that, because as I said before, unity is not just within a scene or being good friends with everybody. You must draw a line and decide which side you're on. And don't get involved with Nazis, racists, sexists, patriots, right-wingers, etc. Well, at least that's what I think. If you agree or don't, please write. Thanks for reading!!! Paul, Koeriersterweg 21, 3815 NT Amersfoort, Holland. (Similar or opposing views are welcome and may be printed. We highly recommend that you write to Paul, as he is well-spoken, intelligent, and very nice. When you write, try to send an IRC. Also, you must be patient in waiting for a response since they receive a large amount of mail. However, they do respond.)

THINK...



...BEFORE
YOU DRINK!





AT WAR is a hard thrashing band who hail from the unlikely setting of Virginia. They have made a name for themselves with their ripping debut, "Ordered To Kill". They now plan to continue their onslaught with a second LP. We spoke with Paul Arnold, who handles both the vocals and the bass chores.

THREATENING SOCIETY: What's the current line-up?

PAUL ARNOLD: The line-up we have now is the same line-up we've had since we started, and hopefully, it will be the only line-up we ever have. It is : Shawn Helsel on guitars, Dave Stone on drums, and I do the vocals and bass.

TS: How long has the band been together?

PA: We've been together since February of 1984.

TS: How did you guys get together?

PA: We formed out of necessity, I think. At the time, we were all other bands but our musical tastes were growing heavier and more aggressive. Shawn and I got into the same type of music and therefore we hung out, making fun of the bands we were in. So we decided to break all the rules - form our own band and play some of the rudest metal ever to grace the East Coast. The only problem was that we needed a drummer. We both knew who Dave was, and we knew his drumming abilities. It seemed he had just quit his latest band and was trying out for others. However, they were all telling him that he was too "heavy-handed". That was exactly what we were looking for - someone who would beat the hell out of their set to achieve maximum output. So needless to say, it all fell into place.

TS: What have you been up to lately?

PA: We just got off a tour of the Midwest and are working out the bugs in our new material. We are going up to Ithaca, New York to record our second LP with Alex Perialis co-producing.

TS: What bands influence you?

PA: I guess we were all influenced by pretty much the same bands - meaning MOTORHEAD, METALLICA, VENOM, and the likes. However, me personally, I listen to everything from BROKEN BONES to TED NUGENT.

TS: Where do you like to play the most?

PA: Lately we've been doing some really cool shows in Detroit and Chicago. We have a big following there.

TS: Are you politically active? Do you vote? What are some of your political views?

PA: I am politically active and I do vote. I feel you have no right to complain about the government unless you vote. As for my beliefs: I'm a musician, not a politician.

TS: What's the scene like in Virginia?

PA: Up until a few months ago, there was no scene. We did a show that seemed to set off a chain reaction. The scene is slowly growing.

TS: What do you think of your debut LP?

PA: When we first completed it and to this date, we are very pleased with our first effort. But, you can always pick something apart. I feel it was the best we could put out with the facilities and the knowledge we had at the time.

TS: What is the biggest threat in the world?

PA: Religious fanaticism to me is the biggest threat in the world. It is these people who kill for their god, whatever god they may have. I honestly see no solution.

TS: What message do you want your songs to give people?

PA: No real messages. I basically try to irritate certain groups of people by harping on a subject that I know will anger them. Whether I believe in what I'm saying or not is another question.

TS: What inspired the name **AT WAR**?

PA: Basically, we're all tired of hearing people complain about something and do nothing about it. You see, we figure if there is something bothering you and you want to change it, you have to attack the problem. And what better way to attack something than declaring WAR on it. So there you have it - **AT WAR**.

TS: How successful would you like to become?

PA: As successful as we will be allowed to become.

TS: What will **AT WAR** be doing next?

PA: Record, record, record, tour, tour, tour!

TS: Any last comments?

PA: I want to thank everyone who has supported us in the past and I just want to say that if you like the underground scene, hardcore or speedmetal, just remember that it is you who will keep it alive - no one else. Support it every way you can, and keep reading **THREATENING SOCIETY**.

Keep an eye out for **AT WAR**'s second LP, which should keep the intensity and power they displayed on their debut. You can contact **AT WAR** c/o Megaton Management, 1979 Gen. Booth Blvd., Va. Beach, Virginia. 23454.



LUDICRIST

LUDICRIST is another great N.Y. hardcore band, though they possess a slightly different sound than their counterparts. They had the hardcore/metal scene on the ropes with their highly successful demo, and then executed a perfect knock-out punch with their debut LP, "Immaculate Deception". Well, enough boxing analogies, and on with the interview.

LUDICRIST is :

Tommy Christ, 24, vocals, beer
Glen Cummings, 21, guitar, beer
Joe Butcher, 19, guitar
Chuck Valle, 20, bass
Tony J. Scaglione, temporary drummer

THREATENING SOCIETY: How long has the band been together?

JOE BUTCHER: We have been together for two years, with a few variations in the line-up.

TS: How did the band form?

JB: It was originally formed by Al Batross and Mark Durnex. Chuck and Tommy joined later and then Glen was added to the line-up. Mark then quit the band like an idiot, and was replaced by ME!

TS: What has the band been doing lately?

JB: We are in the market for a new drummer.

TS: What bands have influenced you or do you listen to?

JB: Early on, we were influenced by MDC, RUDIMENTARY PENI, DISCHARGE, and so on. But as the band grew, so did our influences, which now include AEROSMITH, SABBATH, and LOU REED. We listen to everything, basically.

TS: Where do you enjoy playing the most?

JB: I think everyone will agree that CBGB's is just about the best place we've played.

TS: Where don't you like playing?

JB: There is a place in Long Island called Sundance that sucks! The bouncers are all bikers and they beat everyone up.

TS: Are you pleased with your great debut, "Immaculate Deception"? Is there anything you would change?

JB: At first, I didn't like it, but after a while, it grew on me like a tropical fungus. If there were any changes to be made, it would be to make Glen's guitar louder on "God Is Everywhere". I also think Glen should change his underwear.

TS: Has your style of playing changed any way since you began? In what ways?

JB: As the band progressed, we all became better musicians.

TS: Do you consider yourself typical New York Hardcore?

JB: We consider ourselves typical New York banana core.

TS: What do you think the biggest threat facing the world today is?

JB: Nuclear war, I think.

TS: How can it be changed?

JB: I don't know if it can be changed. There are just so many problems in the world today and they just get worse and they lead to other problems. It's all very confusing. Maybe if everyone read the book "How To Win Friends and Influence People". Hmnnnnnnnn....

TS: What messages do you try to convey in your music?

JB: What it basically boils down to is the "open your mind" message. Also, never leave home without clean undies. Don't play ball in the house. Don't sit too close to the T.V. Eat all you potatoes. Eat everyone else's potatoes. Say "NO" to rugs.

TS: You were scheduled to play a show in Philly (Club Pizazz) on Dec. 28 along with A.O.D. and the STUPIDS. What happened? Was there a problem with the tour bus?

JB: What was the first day of our tour with the STUPIDS, and what a day it was! We were given bad directions by someone who shall remain nameless (J.S.!) and then the alternator on the van died, leaving us stranded on the side of the road. Thank God we brought cookies.

TS: What are your opinions on religion?

JB: Everyone in the band has different opinions on that subject. Tommy doesn't believe in it at all, but I think it's OK as long as you don't listen to idiots like Jimmy Swaggart and Oral Roberts.

TS: What's your favorite album (by anybody) of all time?

JB: Believe it or not, one of my personal faves is the "Jesus Christ Superstar" soundtrack. It rocks! (No joke.) A lot of early Zeppa, too. It's hard to say which is my favorite since there are so many.

TS: Why the name LUDICRIST? Any special meaning?

JB: This name was thought up by Al Batross, because he saw religion as being ludicrous. Also, if you turn it upside-down, spell it backwards, reverse every other letter, and eat 40 hits of acid, it means absolutely nothing.

TS: What influenced you to do a hardcore-rap of "Green Eggs and Ham"? Are you heavily into rap?

JB: We all like rap, so we thought it would be cool to do one.

TS: What are your favorite rap groups?

JB: Chuck likes rap the most, but we all listen to LL COOL J, RUN-DMC, BEASTIES, PUBLIC ENEMY, M.C. SHAN, ROXANNE SHANTE,

TS: what does the album cover drawing mean?

JB: Good question. It can mean anything you want it to. Just bad concert art, I guess.

TS: what bands dig you enjoy playing with the most?

JB: We like playing with the NY bands that we are friends with. like AGNOSTIC FRONT, CRUMBSLICKERS, LEEWAY, and NUCLEAR ASSAULT. I like playing with DIE KREUZEN and S.N.F.U.

TS: what band would you most like to play with?

JB: I'd love to play with the BAD BRAINS, or maybe the Singing Nun. Sinatra rocks the house!

TS: How do you feel about the current "crossover" of metal and hardcore, both musically and lyrically?

JB: It's fine with me, unless it sucks. The only thing I dislike is death metal. Why would anyone want to hear songs about death and Cain, when they can listen to bands that really have something to say? The music's not bad though.

TS: Is there a close unity among NY hardcore bands, like the CRUMBSLICKERS, AGNOSTIC FRONT, CRDMAS, etc...? Do you ever hang together?

JB: We are all good friends, and we hang together at the shows. We can't hang out on a regular basis because we live far from each other, except the CRUMBSLICKERS, who we party with pretty often.

TS: What's next for LUDICRIST?

JB: After our next album, we are going to live on the streets and share gas with the homeless. Then we will all get sex-change operations and open up a cathouse on the Bowery and contract AIDS. We are also touring with NUCLEAR ASSAULT this summer. (Hooray!)



Ludichrist
P.O. Box 3407
Farmingdale, N.Y.
11735



LUDICRIST

[TOP] "Those were the days". Here's the ludi-line-up that recorded the album. Now, the only remaining members are guitarist Glen Cummings and vocalist Tommy Christ.

Merchandise: T-shirts are \$8. Specify L or XL (they shrink!). 3 different stickers and a button for only \$2. All checks and money orders made to Marie Franco. Use the address below.

"THE RAP"

We're the Ludidudes in the Ludicrew and we're on the scene to sing a song for you. we'll tell you a story, it's a def jam. It's a little rap about a hardcore band. We play real fast and very loud, and we look at all the homeys slammin in the crowd we sing some songs about a cat named Christ, you can call him Jesus, we call him homesick we're the kings of the Hardcore Rap our songs have hooks like a steel trap. we're the ones they call the government kids, we rock from New York to Madrid. on the drums is Al Batross and roundin' out the rythym is Chuck "I'm Boss". Joe and Glen they play guitar, on the hardcore scene they're superstars. "My name is Tommy and I'll give you advice; from this day on you can call me Christ." "My name is Chuck and I'm so def, when it comes to rappin' I'm stoopid fresh." Everywhere we play we thrill 'em, In a hot, hot desert we'd be chillin. Cause we got a god in our soup and he is a member of this group. So watch out Beastie Boys, LL Cool J, You too Run DMC- get out of our way! So that is the word from Ludichrist, Now all you sucker MC's you've been iced.

CASBAH



CASBAH is a brilliant thrash/death metal band from Japan. They have released 2 demos that have sold very well. They were offered a five year recording contract by Combat Noise, but turned it down because they were unable to come to exact terms. Their latest demo, "Infinite Pain", shows their power, talent, and originality. We had a talk with vocalist Taka Hatori on the future of CASBAH, and the scene in Japan.

CASBAH is :

Taka Hatori, 23, vocals
Ryo Murayama, 24, guitar
Kouichi Kitani, 19, bass
Takashi Usui, 21, drums

THREATENING SOCIETY: How long has the band been together?

AKA HATORI: We've been together for 2 years with the current line-up. It's almost four years since the band first began.

TS: How did the band form?

TH: First, it was just for fun - doing covers of IRON MAIDEN, MOTORHEAD, METALLICA and so on. But soon we got bored just doing covers and thus started to write music of our own. That's how it all began. Nothing unusual, you know.

TS: What bands influence you?

TH: I like alot of bands - SLAYER, METALLICA, KREATOR, IRON MAIDEN, MOTORHEAD, MISFITS, etc...

TS: What messages do you try to give in your songs?

TH: The lyrics are about our ordinary life and it's potential pain and harm - which everyone feels close, you know. It's something you can't set aside.

TS: What have you been doing most recently?

TH: Well, we've got the "Infinite Pain" demo (a super demo - Ed.) out. We'll be touring South-West Japan starting August 22nd. So, right now we're rehearsing for the tour and also writing some new stuff.

TS: What is the thrash/death metal scene like in Japan?

TH: The scene here is getting bigger and bigger these days - it's really cool! But unfortunately, there was a big, tragic accident about 2 months ago. A Japanese punk band called LAUGHIN' NOSE was playing in front of a big crowd of about 3,000 people. After playing 3 songs, the disaster took place: the whole crowd started to tilt towards the stage and people fell over one another as a result. 3 people died and many were injured. A real tragedy! Because of this accident, bands like us are strictly regulated to play in big-capacity halls and this really hurts! I hope it becomes better in the future.

TS: Have you been to the United States yet?

TH: Unfortunately, not yet.

TS: Would you like to tour there?

TH: Yes. I've heard from people in the States about the crazy crowd with so much energy and so much adrenalin! We're very eager to tour there.

TS: What recordings have you done?

TH: We did the "Russian Roulette" EP (#7) and the latest "Infinite Pain" demo (#5).

TS: Are you planning to record an album soon?

TH: No, we don't have any seal at the moment.

TS: Has your style of playing changed any since CASBAH began?

TH: Some people say we've become more hardcore thrash than before, but you know we've never consciously changed our style. We're just playing the music we like. But you have to change - I mean, you always have to try and play something new and original or the band will never make any progress. Bands should become better and more technical and never stay still in one place.

TS: What's your favorite American TV show?

TH: "Sesame Street" and "Bugs Bunny". At least I know two!

TS: What will CASBAH be doing after the upcoming tour?

TH: We might record another demo meant only for record companies and magazines.

TS: Final comments?

TH: Thanx alot for the interview, and good luck to THREATENING SOCIETY. Keep supporting true metal bands. Believe or bleed! Drop me a line.

CASBAH is definitely one of the best unsigned bands in the world. Give these guys a listen and drop Taka a line at 1-26-1-206, Chiba-Kita, Funabashi-city, Chiba Pref. 274 JAPAN. Got it?



60-100 million animals are sacrificed each year in our nation's hospitals, universities, government laboratories, and private institutions. Contrary to what most of the general public think, the bulk of animal experimentation consists of duplicative, painful, costly, and unnecessary forms of research. Here are a few examples of what we pay for today:

* \$1,000,000 to study the mother love of monkeys and apes: In a series of experiments at the University of Wisconsin, dozens of baby chimpanzees, our nearest relatives, were taken away from their mothers at birth, and kept isolated in bare, wire cages for periods of five to eight years. While in solitary confinement, their behavior was observed through one-way glass. Conclusion: Animals so confined develop stereotyped, compulsive behaviors such as clasping their hands and rocking, or chewing themselves raw.

* \$500,000 to discover why monkeys clench their jaws in anger; \$100,000 to study the effects of gin as compared to tequila in Atlantic fish; \$30,000 to turn rats - natural teetotalers - into alcoholics; \$1,000,000 to study the mating call of the mosquito; \$145,000 to determine why chickens grow feathers; \$525,000 to study the differences in vomiting mechanisms between cats and dogs.

United Action for Animals has documented thousands of experiments like the ones listed below:

* At the University of Wisconsin, two researchers loaded sixteen pregnant sows into a truck and hauled them over a bumpy road, isolated them in crates, forced them to fight each other, and shocked them with electric rods to determine the effects of altered environments on milk in pigs.

* At the Kansas State University, beagles and mixed breed dogs were force-fed ethylene glycol to demonstrate the effects of anti-freeze poisoning. Predictably, the dogs suffered loss of coordination, vomiting, depression of the nervous system, weakness, paralysis, and convulsions before dying within 8-40 hours.

* For a master's degree, two University of Texas researchers and a PhD watched the effects of oil and kerosene administered to 31 calves and one steer by stomach tube. The animals suffered painful deaths preceded by severe vomiting, diarrhea, bloated stomachs, chest inflammation, muscle spasms, depression, and respiratory distress.

* To document the effects of punishment on behavior, researchers at Pennsylvania State University placed 25 ducklings in a box. Microphones were placed near the box to record the number and variance of distress calls the ducklings made when given electric shocks for natural actions, such as pecking at a moving object.

This article was written by People For Ethical Treatment Of Animals, P.O. Box 56272, Wash., D.C. 20011.

The Scene

Guitarist Joe Butcher and bass player Chuck Vaille have left LUDICRIST, but LUDICRIST will continue to tour and work on their second album. Didi Razone will be releasing an EP on Rock Hotel near the end of August. It will be in a funk-rap style, however, due to legal problems, it will be released under his real name, Didi King. Maryland power metallists INDESTROY have released their debut LP on New Renaissance Records. Also out on N.R.R. is WEHRMACHT's debut LP, "Shark Attack", which features thirteen tracks (the cassette has a bonus track!). MASS CORRUPTION have a slightly different line-up, now with Dan on drums and the Masonic Master on bass. They will soon be releasing a studio demo. Australian thrashers SLAUGHTER LORD have broken up, and Steve Hughes and Anton have joined fellow Aussie bangers SADISTIK EXECUTION. The contact address is Steve Hughes, P.O. Box 572, Parramatta 2150, N.S.W. Australia. LAST OPTION has had problems with their old bass player and now have Jason filling in. Highly talented drummer, Tony Scaglione (who has played for three great bands in WHIPLASH, SLAYER, and LUDICRIST) has finished his stint with LUDICRIST and is reportedly forming a band with ex-DEATHRASH Pat Burns. Speaking of WHIPLASH, they should be releasing their long awaited second LP, "Ticket To Mayhem" with new drummer Joey Cangelosi. The unique N.Y. trio PRONG are working on their second album. They are looking for a cover drawing. All aspiring (or persuing) artists are encouraged to send art work to them. The address is PRONG, P.O. Box 20536, NY, NY 10009. Now for some local news: One of Philly's best bands and a personal favorite, RUIN, have broken up. SERIAL KILLERS will probably begin playing again in the near future (I hope so!). Two more Philly favorites, HOMO PICNIC and SCRAM! have released albums ("Days Of Grey" and "Stand Up", respectively). Both of these bands are quite good, so check them out. LEGITIMATE REASON will be releasing a four song EP on Plus Records. By the way, they are currently looking for a new singer. Rave Records is preparing a Philly compilation called "Disc Pan Hands" which features TRAINED ATTACK DOGS, DEADSPOT, SHE-MALE ENCOUNTERS, LEGITIMATE REASON, ANTHROPHOBIA, PAGAN BABIES, BLUE, and McRAD. E.A.B is putting the finishing touches on an eleven song studio demo that will include such songs as "Sinful Past", "Keep The Scene", and "Money Is Burned". Those mad bullfrogs went over so well at a recent show at the Philly Cookook that they may open for AGNOSTIC FRONT at Club Pizazz in late August. FLAG OF DEMOCRACY are currently touring with A.O.D. to promote their excellent debut LP, "Shatter Your Day". SUBURBAN UPRISING have changed their name to THE UPRISE. Philly skins RETRIBUTION are currently looking for a new guitarist (you can't have to skin, though).

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WEHRMACHT is a thrash band with talent and originality, especially in the fact that they avoid "stupid" metal lyrics. They've been making a name for themselves for both their excellent music and drunken antics. They recently released their debut LP "Shark Attack", and have just returned from a tour with CRYPTIC SLAUGHTER. Here's an interview with party reptile Brian Lehfeldt.

WEHRMACHT is:

Marco, 18, guitar
John, 20, guitar
Tito, 18, yells
Brian, 18, drums
Shawn, 19, bass

TS: What have you been up to lately?

BL: Drinking and smoking ganja. We also just got back from our tour with CRYPTIC SLAUGHTER. It was a blast! We've been writing new songs.

TS: What influences the band?
BL: Some of our influences are pot, beer, old KISS, and our messed up government and society.

WEHRMACHT
HEINEKEN LAGER

LEADER
HORS CONCOURS MEMBRE DU JURY
GR.

Heineken

THREATENING SOCIETY: How long has the band been together?

BRIAN LEHFELDT: Since July, 1985.

TS: How and why did you get together?

BL: We all met in an alcohol abuse treatment center. We found the need to do something fun when we were bored, stoned, or drunk.

TS: What do you think of crossover?

BL: It's cool. I don't really like bands that "crossover" to be cool though.

DIPLOME D'HONNEUR

TS: Where do you like playing the most?

BL: Anywhere where people have a great time and go nuts.

TS: Where don't you like to play?

BL: Anywhere where people beat each other for stage diving.

TS: What message do you try to convey in your songs?

BL: Well, you'd have to read our lyrics to see what we convey. We hate preaching. Things that inspire our lyrics are having fun, beer, being depressed, pot, our messed up world, and things that happen to us.

TS: What's the scene like in Portland?

BL: Cool, but like all the other "scenes", we have problems with people who break the bathroom mirrors and stuff that causes the clubs to close down.

TS: Are you guys politically active?

BL: Yes to a point...

TS: What are some of your views?

BL: ... but we don't like preaching, you know. Let's just say that we think American society is a bunch of close-minded redneck Nazis. We are NOT pro-America. We don't like Reagan.

TS: What do you listen to?

BL: We listen to ACIDUSSED,
A.O.D., STUPIDS, old KISS,
CRYPTIC SLAUGHTER, EXCEL,
SUICIDAL TENDENCIES, POSION
IDEA, DESCENDENTS, the DOORS,
CRUD, SCHOOLY D, LL COOL J,
NEGAZIONE, ANTIDOTE, SEPTIC
DEATH, SOOTHSAYER, SIEGE,
REGURGITATION, ARTICLES OF
FAITH, M.I.A., DEATH MIDGET,
VERBAL ABUSE, C.D.C., HATEFUL
YOUTH, DESECRATION (AZ), MR
BUNGLE and CONDEXXED ATTITUDE.

TWIST-OFF CAP

LÖWENBRÄU

TS: Tell us about the album.

BL: It's finally out! It's called "Shark Attack" and is out on New Renaissance (U.S.A.) and U.S. Metal (Europe). Check it out!

THE LIBRARY
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OF
SOCIAL
WORK
UNIVERSITY
OF TORONTO

TS: How do you feel about metal bands who write lyrics concerning Satanism, death, and the occult?

BL: Metal lyrics suck! So does a lot of the music that goes along with all that death / Satan / goblin / 666 / witches stuff. Don't get me wrong, we do like some metal bands.

TS: What the craziest thing that happened on tour with CRYPTIC SLAUGHTER?

BL: The whole tour itself was crazy! I puked several times during songs and kept playing. That was lots of fun - but it really doesn't compare with some of the other things that happened, you know.

TS: What's up next for WEHRWACHT?

BL: A keg this weekend! And trying to spread our name around...

TS: Any last words?

RE: Please check out our LP
"Shark Attack". It's
available on New Renaissance
and is distributed by
Important. Thanks a million
for the opportunity for this
interview!

TS: What merchandise do you have available?

BT: None right now. Just our album. But write to us anyway and see if we do. Please send return postage - we are poor. Seriously.

To reach WEHRMACHT, write to Brian Lehfeldt, 3339 N.E. Davis, Portland, OREGON 97232. In Europe, write to Dirk, Peter Str. 17, 4850 Bielefeld, West Germany. Go out now and pick up a copy of "Shark Attack". Well ... why are you still here? What are you looking at? Beat it!!!

TS: Do you have any advice for young thrash bands out there?
BL: Drink beer and be free. Actually, just do whatever you want. The scene doesn't need any more close-minded people. So look out.

**New Renaissance Records
Distributed By Important**

Shark Attack

VE

Special Beer

DEMOS

CC. H.C.



REVIEW

CC. H.C. is a hardcore band from Ocean County, with "Kid Dodge" on vocals, Billy Fist on guitar, Fred Jack on bass, and Steve Shears on drums.

CC. H.C. : Excellent hardcore that should appeal to crossover fans as well. Lyrics deal with serious as well as humorous topics. Eight great tracks featuring unbridled energy and power and superb vocals. An all-around cool band. Tapes and flyers included. Just send \$4 c/o Phil Ricia, 15641 La Cucaracha St., Westminster, CA 92683.

TERRORIZER is a 4-piece band from Southern California featuring Oscar on guitar and vocals, Jesse on guitar, Pete on drums, and Garvey on bass. They formed in early 1986 and are influenced by bands like early DISCHARGE and SUICIDAL TENDENCIES. Their lyrics deal with a large variety of subjects, from life and death to the effects of nuclear power to world issues today. However, they definitely have nothing to do with any type of religion whatsoever.

TERRORIZER rehearsal/demo '87 : Ultra heavy thrash that sounds like SLAYER gone hardcore. Much better than your normal thrash band, providing the death metal-style vocals and playing, while covering various lyrical topics. Write to 4643 Falcon, Long Beach, CA 90403.

CC. H.C. was formed in February, 1986. They want to work to achieve not only a better scene, but a better world. They do this by attending protests (underground nuclear testing, No Business As Usual, etc.) and educating themselves and others. They would like to meet and correspond with others who share their beliefs (Anarcho-pacifism).

CC. H.C. demo #2: Crunching hardcore with sincere lyrics from this highly talented Arizona outfit. This is straightforward HC with great vocals and some of the most powerful riffs that will ever jolt your cranium. A glimpse of great things to come. Only \$2, c/o Dave Schaller, 2246 E. Fountain, Mesa, AZ 85203.

UNITED

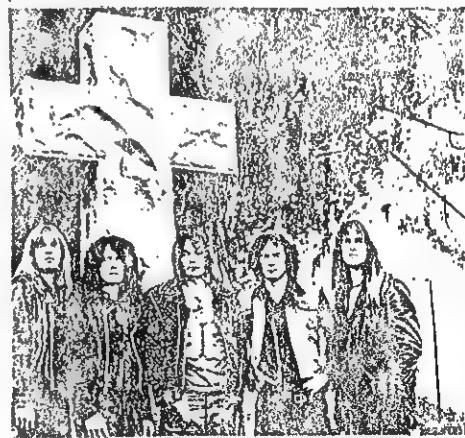
UNITED is a Japanese thrash metal band that formed in 1981. The new line-up is Yoshiyuki Furui on vocals, Masaki Hara on guitar, Iwao Furusawa on guitar, Akihiro Yokoyama on bass, and Tetsuo Takizawa on drums. They appeared on a Japanese compilation album, and have just released their second demo/EP. UNITED "Beast Dominate" : Four pretty good tunes in the ANTHRAX - S.O.D. vein. "S.R.S." and "Do You Wanna Die?" are mid-paced tunes, while "Holy Dive Screamer" and "Devil" are more powerful and a little catchier. An added attraction are the clear-English vocals. The 7" EP is \$8 + \$3 postage, while the tape of the EP is \$4 + \$3 postage. Write to Akihiro Yokoyama, 2-29 Wakamatsu - cho, Yokosuka-city, Kanagawa 238, JAPAN.

HOLY TERROR

HOLY TERROR is a thrash/power metal band from California. The line-up consists of Kurt Kifelt on guitars, Keith Deen on vocals, Mike Alvord on guitar and vocals, Floyd Flanary on bass, and Joe Mitchell, who replaced Jack Schwartz, on drums. Their debut album, "Terror and Submission", will be released soon on Music For Nations. No American record deal has been signed yet, so check out the import bin at your local record store.

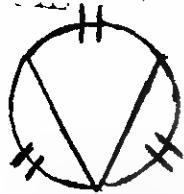
HOLY TERROR "Terror and Submission" Adv. tape : This is a fine metal band that alternates between thrash tunes like EXODUS, and power metal tunes in the style of PRISER and MAIDEN. The vocals are pretty good - no "grunting demons" here. Some tracks, like "Mortal Fear", have a riff that stays on your brain for a long time. Definitely worth checking out, if you're into it. The high quality, long (9 tracks) tape costs only \$4. Additional merchandise includes bumper stickers (\$1.50), pictures (\$1), and tour shirts (\$8). Write to HOLY TERROR, P.O. Box 204, 8500 Sepulveda Blvd., Sepulveda, CA 91343.

VISUAL DIFFERENCE is a hardcore band from Mesa, Arizona. They've been together for about a year. The current line-up is Dave Payne on guitar, Steve Baily on drums, Eric Oxbelow on bass, and Steve Difference on vocals. The name arises from how they all look different on the outside, yet they're all the same on the inside. Their songs deal with everyday problems and how to deal with them in a positive way. They stand strong in what they believe in. They had a demo out entitled "Live For Life", which is now out of print, but they plan another demo soon. Contact Steve Tolodo, 1917 W. 2nd St., Mesa, AZ 85201.



"Labels" by VISUAL DIFFERENCE

VISUAL



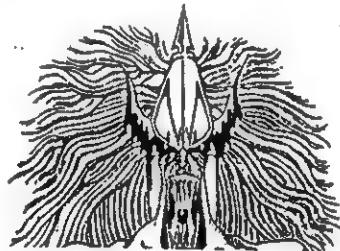
You label people but you don't know how they are
You don't look inside or very far
Who are you to accuse
Putting labels on whoever you choose

CHORUS: Lick those labels / Put them on
Lick those labels / Stick them on
Lick those labels / Put them on

DIFFERENCE

Friends go by your accusations
Not seeing for themselves
They only see the skin
Not looking deep within

CASBAH "Infinite Pain": This four track tape is truly excellent death metal from the land of the rising sun. CASBAH is tight and heavy and the lyrics, in English, are of a better quality than your average "rotting corpse" fare. Despite the song titles ("Chain Gang", "No More Slaughter", "Low Intensity Warfare", and the title track), the lyrics are not satanic. They're mostly ambiguous (at least to me!), but I can see some definite political statements. This is something quite original in death-metal. This is absolutely superb thrash. The tape is well produced and lyrics are included. This one is hard to pass up. Send \$5 c/o Taka Hatori, 1-26-1-206 Chiba-kita, Funabashi-city, Chiba, Pref. 274 JAPAN.



DEVASTATION is a Chicago area death/thrash metal band that was formed in January of 1986 by drummer Pat Buckley and guitarist



dry Brautigam. The line-up is completed by Frank Ciampi on bass, and new singer Bill. The demo was recorded with former vocalist Duane Rasmussen, who left to get married. The band is



mainly influenced by AT WAR, SLAYER, MISFITS, and SAMHAIN, but Frank is into S.N.D.T., CUT OF ORDER, and GENERATION WASTE.



DEVASTATION "A Creation Of Rising Death": Good, nightmarish thrash from this talented Chicago outfit. Eerie yet interesting tracks like "Cranial Hemorrhage", "Nuclear Winter" and two others. Recommended for death metallists only. For more info, write to Pat Buckley, 3361 N. Oriole, Chicago, IL 60634.

SUBURBAN UPRISE

SUBURBAN UPRISE is a fairly new band from Suburban Philadelphia. They're just starting to play out. They're sort of controversial, too. An unashamed skinhead band, Maximum Rock 'N Roll's Tim Yohannan refused to run an interview with them because they're skins, though their drummer has assured me that they're neither racists nor Nazis. Martin Sorouse later wrote to S.U. informing them that they would run the interview.

SUBURBAN UPRISE Live Demo II: This is a live tape done at Trenton, New Jersey's City Gardens earlier this month, during what I'd assume was S.U.'s first real big gig. For a demo, the sound quality is great, and for a live set, it's as tight as they come. They sound very original - not what you'd expect from a skinhead band in that the music is very melodic and the vocals are either sung or spoken, not growled or yelled. Although I don't agree with some of their ideas (in one song, "Land Of The Free", they suggest that those who don't want to fight for the U.S. should get out), that does not influence my opinion of these guys. They're HOT! They rock! They mosh! Very good tunes like "No More Favors" and "Skinhead March". They will make a name, and soon, I predict. Only \$1.50 to SUBURBAN UPRISE, 202 Penn St., Newtown, PA 18940.



SADUS is a speed metal band from California that was formed in 1984 under the monicker D.T.P. The line-up is Darren Travis on lead guitar and vocals, Rob Moore also on lead guitar, Steve DiGiorgio on bass, and Jon Allen on drums.

SADUS "D.T.P.": Killing thrash for die-hard speed metal freaks only. Burning speed and screeching vocals come together to make a good tape. Among the choice cuts are "Sadus Attack" and "Fight Or Die". The demo is available for \$5 + 2 stamps. T-shirts are \$10, and stickers are 3 for \$1. Overseas add \$2 to all orders. Write in care of Darren Travis, 517 Kean Ave., Antioch, CA 94509.





HALLOW'S EVE is a really good thrash band hailing from Georgia. The last time they were in Philly, a riot erupted at Club Pizazz after a few songs. We got to talk to bass player Tommy Stewart.

THREATENING SOCIETY: How long has the band been together?

TONY STEWART: For the sake of convenience, I usually say that it began on Halloween of '83, which is basically true. Actually, the date of our record contract is October 29th, 1984, so it's not just hype. Only a touch of it. So, 4 years.

TS : How did the band form?

TONY: Well, I started the whole thing by over-writing while I was in another band with Stacy. After writing a lot of unused material and concepts, I came to Stacy with the idea of singing on my solo project. He liked the idea and said he would join me permanently if it was a band. Since then, he and I have always worked like that - I come up with what we're going to do and he refines it, album concepts and all. It works well for us.

TS : What has the band been doing lately?

TONY: We've been recording our third album, "Monument", scheduling our fifty-date tour for this fall and winter with our new agent, working on more material for another movie soundtrack (like "River's Edge"), deciding all the new artwork for the next cover and tour shirts, and doing a few shows.

TS : What bands influence you?

TONY: I've got some odd influences, so be warned. I grew up listening to King Crimson, old Genesis, BLACK SABBATH, Jethro Tull, and the old British art rock. You've probably seen that influence if you were thinking about it. I think in two more albums we'll be referred to as something like art-metal. I think other bands will tag onto our badwagon also. It's the only untapped source, except we're already there, just misunderstood as another thrash band. Look deeper, my friends.

TS : Where do you enjoy playing the most?

TONY: We love playing all the Northeastern industrial cities, such as Philly.

TS : Are you pleased with your last album "Death and Insanity"?

TONY: When a band makes an album, they love it. But a year later they hear all the mistakes so that the next album is better. "Tales of Terror" was slapped together from a demo tape in five days in a studio with a drummer who only sat in for Tym while Tym was recovering from a broken leg. "Death and Insanity" was very deliberate on the other hand and I think "Monument" will be the best yet.

TS : What messages do you try to convey in your music?

TONY: Usually we have a positive message, such as in "D.I.E." the message is that we're all dying the minute we're born, so don't waste your life on worrying about death. That message ran

through "Death and Insanity". We try to paint pictures with words and music of the things we do and see in our lives and share them with the audience who can identify with these songs.

TS : What inspired the name HALLOW'S EVE?

TONY: I guess the feel of that time of year. It was one of about five names I came up with and I decided on that one because we felt like we could put our own meaning to it. The other names we came up with were awful!

TS : What's the craziest thing that's ever happened on the road or at a show?

TONY: I don't know about the craziest, but I can think of some wild stuff, like the riot in Philly or in New Orleans with MOTORHEAD. What's bad about the riot at the Philly show is that we had just driven 22 hours through what the radio said was the worst East coast snow storm in seven years. We nearly got killed dozens of times and arrived just in time to play two songs and get thrown in jail. Next time, let's get it straight!

TS : Which show was your favorite? Why?

TONY: One Pittsburgh show really struck me as good, and Detroit, but my favorite was in a small bar in Morgantown, West Virginia, on my birthday. They had a cake for me and after the show and all night the beer was on the house for everybody. So it was like we came off stage to the biggest party you've ever seen. Two-hundred people trying to sing "Happy Birthday" and pouring beer on me all night! I was drenched, and I didn't get a shower until the next day. I was a brewery!

TS : I understand that you've changed guitarists since the first album. What happened?

TONY: Well, we've never changed anybody, but one guitarist did quit, leaving us with just one guitarist. The guy just didn't like us.

TS : When can we expect new vinyl from HALLOW'S EVE?

TONY: Probably in September. Right now we've come out with the soundtrack to "River's Edge".

TS : What's up next for HALLOW'S EVE?

TONY: To keep making albums and to become a well-known touring band.

TS : Any final comments?

TONY: Yeah. If you want to see us, or any other band for that matter, just go to the nearest place that has metal shows and exuberantly demand to see that band. It's the people these promoters listen to.

We hope HALLOW'S EVE will return to Philly soon and be able to play their entire set without any complications. Until then, look for their new LP, "Monument". Write to Tommy Stewart, P.O. Box 155, Avondale, GA 30002.

GunSlingers

GUNSLINGERS is a recently formed band from sunny California. Their peculiar band members and punk sound have made them hometown favorites. They're making a name for themselves by playing gigs often, but their big break has come this summer, as they are touring with DOGGY STYLE. My good friend, Rio Finley (of DOGGY STYLE fame), had a chance to interview Wade Walston, at Wade's house, way back in May. It should also be noted that Wade is a movie star! Yes, he played Joe Schmo (whose dad was gay, whose girlfriend killed herself, etc...) in the 1981 movie 'Suburbia'.

TB: Tell me who's in the band.

WW: Dust - guitar. Played for the original ADOLESCENTS.
Gueca - bass. Played for a Fresno band called HEAVY MAKE-UP
Sam West - drums. Joined the band two months ago. A very heavy hitter. Played for BAD OPERA.
Wade Walston - vocals. Played bass for D.I. Sang for WILLARD AND THE RATS in '79-'80, and played with other Ocean County (CA) bands.

TB: Give me some information on GUNSLINGERS.

WW: GUNSLINGERS started three years ago. It was just the Chief and Gueca back then. They used to go to practice in the studio without a drummer and vocalist. They'd practice for hours. I joined the band about 6-7 months ago. They were called CLUB 500 back then. They went through various drummers and vocalists, but they never gigged until I joined the band.

TB: Are you excited about your tour back East and up North with DOGGY STYLE?



WW: Damn right! I've always wanted to tour and see how the other scenes are, especially with a hot band like DOGGY STYLE!

TB: When are you cutting out some vinyl for us all?

WW: As soon as we get signed! We have a demo out now for promoters to listen to. We are finally getting good recognition from J.C.

TB: What was it like to star in "Suburbia"?

WW: It was fun, but stressful at times. Penelope (Scheeris, the director) was a great woman to work with.

TB: What are your influences?

WW: It's hard! We like so many bands, but my favorite is a cross between old GENERATION X, RAMONES, DAMNED, and HANDI ROCKS. (This question was asked while Rio and Wade were listening to the DAMNED's first album).

TB: Tell us about the songs on the demo.

WW: I sing about everything from drug addiction and suicide, to love and peace. I try to keep our songs positive because I've experienced so much of these things, and I want to see things get better.

TB: What do you have to say to the kids in Philly?

WW: I can't wait to come out and play for you all. I hope I leave you with a lasting impression and new friends. See you all soon.

GUNSLINGERS can be reached in care of Wade at 2125 Kramer Blvd. #711, Placentia, CA 92670. Write to them for their demo or other information on this hot up-and-coming band.



sentence

LIFE SENTENCE is a great hardcore band from Chicago. Their first album was very successful and they are now preparing their second LP. We caught up with them after a recent show in Philly.

THREATENING SOCIETY: Who's in the band?

TOM: The present line-up is Tom, that's me, 21, on drums. Eric, the guitar player, is 26. Joe is the bass player and he's 18.

TS : Did you get rid of somebody?

TOM: We got rid of our singer about a year and a half ago.

TS : You were a four piece?

TOM: Yeah, we were a four piece originally, and right after we dumped the singer, we recorded the album. So the album is a three piece, and that's how we've been touring for the last year and a half.

TS : Are all of you original members?

TOM: Yeah.

TS : How long have you been playing your instruments?

TOM: I've been playing the drums for about 11 years. Joe's been playing the bass for about five. Eric's been playing guitar for about 15 years.

TS : I remember seeing a picture of you guys without any hair. Were you skins?

TOM: No. You may have seen a picture from a real long time ago. I had a skin-head then. Well, actually, we all did. That was about two years ago.

TS : So you weren't skins?

TOM: Well, we really weren't skinheads - we just didn't have hair. I guess we had skin-heads, but no boots or braces here.

TS : Who writes the music and lyrics?

TOM: We all put in various influences and ideas in every song. All the songs on the album were mostly written by Eric. The lyrics were written by all of us.

TS : What basic message do you try to get across in your songs?

TOM: Freedom. Don't let anyone tell you what to do, as far as direct authority or direct influence over you. Listen to people. Listen to what they have to say. Don't directly object to what they're saying. Do whatever you want to do and have a good time. Just respect other people's rights.

TS : Are you happy with your sound now?

TOM: I'm a lot happier with the sound now than the sound on the album. Now, we've opened up our musical horizons. On the album, we did it straight ahead. But now, we're putting a lot more musical styles into every song. You know, some funk, some jazz, and even some rap. We don't have the rap down on vinyl, though.

TS : Do you have plans for another release?

TOM: We already recorded half of the album. Those are the new songs we do in our set. The other half we're going to record in early September.

TS : What label will it be on?

TOM: As of now, we're not really sure. We've had offers from a lot of labels. Our album sold really well. We sold out of our first pressing.

TS : Of how many?

TOM: Seven thousand copies. And now labels are looking at us that weren't before. It might come out on the same label, but we had a lot of other offers.

TS : If offered, would you sign to a major label?

TOM: It would depend. A lot of people, who aren't musicians, in the hardcore scene, are going to say "Oh, you signed to a major label. You sold out." But the bands have to look out for themselves. They have to realize that the band's their life. That's what they're doing at that time, and they might die tomorrow. You've got to go for everything you can while you're alive. What I'm really trying to say is, if we got offered, we might, but we'd have to see what the stipulations are in the contract. We want as much freedom as possible. We've been offered by Elektra (the deal wasn't fair - Mick). The ticket prices would be like \$10 or \$13. It's outrageous. We wouldn't do that, because we think of ourselves as fans, you know, we wouldn't want to pay \$10 to see a band like LIFE SENTENCE. You could see them last year for \$6.

TS : You don't think you're worth it?

TOM: Well, I think we're worth it, but it's at the point where you're not in control of everything you're doing. We don't want to lose that control. If we could get a deal like HUSKER DU, we'd definitely sign.

TS : How do you mean?

TOM: MUSKER DU is loved by Warner Bros. Records. They're allowed to do anything they want to. As far as their shows go, they draw alot more people. In Chicago, they had about four thousand people. With that much pull at a show, a band like MUSKER DU can charge \$15 a show, because they deserve it, and also because the band isn't getting all that money. If we were to play a show like that, say we were as big as MUSKER DU, we'd probably charge that much too. But we'd probably only see something like \$3 or \$4 a head. We're not into that whole arena rock thing, because all it is is dance being commercialized.

TS : Do you like smaller shows?

TOM: A show like tonight [300-350 people] is a lot better than going to see MUSKER DU at the Riviera in Chicago, which holds about six thousand people. That's like where the Kinks and the Pretenders play. A show like this is a lot better, and it's also better than playing in front of fifty or one hundred people. You have to draw a line somewhere - wherever the band feels comfortable. We feel comfortable with an audience like this. I don't think we have enough confidence to play to many more.

TS : Do you think you'll overcome that?

TOM: Yeah, but it's going to take a little bit more time.

TS : What about the tour you're on now?

TOM: The tour we're on is to support our album. It's a North American tour. We've already played in Canada - in Toronto and Montreal. Right now, we're in the third week. We're going down South, we're doing a lot of them with DRI.

TS : Are you touring with them?

TOM: Not really, because we couldn't get the same tour promoter

- the guy who set them up here tonight. We just did it through our own promoter in New York, a guy who sets up shows. So we have shows with DRI, some with the MEATMEN. Wednesday, we have a show in New Orleans. We're doing a lot of shows with THE AXELETS. That's about it.

TS : Is this your first tour?

TOM: Oh no, we've done three tours.

TS : Are any of you straight-edge?

TOM: We don't want to label ourselves. I don't smoke pot, but I drink beer occasionally. We're not obsessed by anything. Our guitar player though ... he's a walking drug. It affects his playing, but it doesn't change his personality at all.

TS : Was he lit tonight?

TOM: When he was on stage? Yeah, probably. It's not a real big deal, because he can handle it. I never do anything before a show. Our bass player's the same way. We don't think we need it onstage.

TS : Do you guys get along well?

TOM: Yeah, we're all good friends. We've been doing it for four years now, so...

TS : Is the band a full time job for you?

TOM: No, I work. This is nowhere near a full time job.

TS : What do you do?

TOM: I work at a printing shop [in Chicago]. I print t-shirts. I printed this one [a RIA-DMC shirt].

TS : So you get the tour shirts made sorta cheap, huh?

TOM: Yeah, we got a pretty good deal on them. That's why we're not charging \$12 like DRI.



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TS : Are you into crossover at all?

TOM: I'm into a lot of heavy metal, but it's whatever a band wants to do. A lot of people look at it as selling out, but it's a band's own objective. If that's how they want themselves to be, that's how people are going to view them. It's the same thing with 7 SECONDS - people are calling them "sell-outs". I personally feel that crossover is a bunch of B.S. The bands that were once hardcore (that doesn't mean they should be hardcore for the rest of their lives), turn to a metal sound, they shouldn't call it crossover. They should just call it their music.

TS : Where do you stay when touring?

TOM: At friends' houses. We had a hotel one night on this tour.

TS : Where was that?

TOM: In Montreal. We couldn't speak French, so there was a definite language barrier there.

TS : Who paid for that?

TOM: We did.

TS : Are you losing money on this tour?

TOM: No. This isn't anything like our other tours. We're finally covering expenses. But the last two tours were really depressing, because we'd go on the road and spend a couple hundred dollars each out of our own pockets. I'm out a couple of thousand just for the band itself.

TS : Any big problems yet on the tour?

TOM: No, none at all. It's going great. Canada was fantastic.

TS : They have good crowds?

TOM: Yeah, excellent crowds. We had a lot at both shows. And it was phenomenal how we were treated. It was great.

TS : What was the best city you've played so far?

TOM: Montreal.

TS : Are you hometown favorites in Chicago?

TOM: I'm going to honestly say no. NAKED RAYGUN probably is. They're nice guys. They deserve it because they've been around for six years.

TS : Would you like to be hometown favorites?

TOM: Eh God, yes! We do alright, but not as well as on tour.

TS : What's the Chicago scene like?

TOM: There are a lot of good bands. I'm into a lot of bands that aren't hardcore. Like funk and bands that used to be into hardcore and now sound kind of like SOUL ASYLUM and HUSKER DU. PRECIOUS WAX DRIPPINGS is a really good band. RIGHTS OF THE ACCUSED is awesome. They're just fantastic. NAKED RAYGUN are really cool.

TS : What do you think of Philly?

TOM: Philly's really cool. The show was really good. It was cool. It's a nice town, but I don't think I'd want to live here (laughter).

TS : What bands influence you?

TOM: Whew! Um....

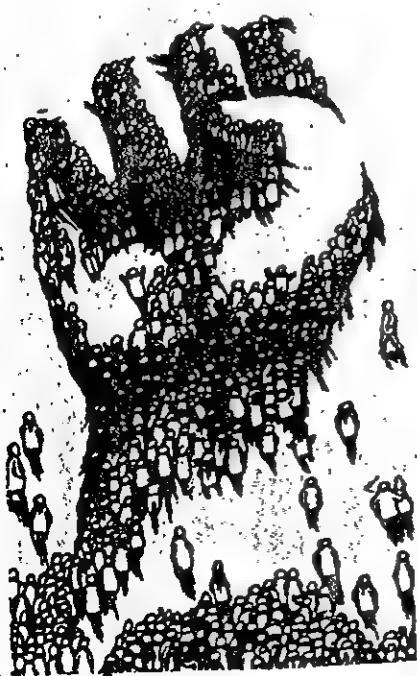
TS : OK, let's put it this way : Who would you compare your sound to?

TOM: I'd probably have to say 7 SECONDS or MINOR THREAT. But when we wrote the songs, we didn't say "OK, let's do the 7 SECONDS approach!" or anything like that. We just wrote the songs, and that's how it came out. The thing about the new ones is they're even harder to define, to pin an influence on. It's just how we thought the song should be played and how we thought we should come across with the message. That's how we wrote the songs.

TS : Any last words?

TOM: I really got to go to the bathroom!

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VERBAL ASSAULT

THREATENING SOCIETY: What is the current line-up?

PC: Chris Jones (19), vocals, Pete (18), guitar, Tom Gorman (20), bass, and Chris (20), drums.

TS: Are you all original members?

PC: Chris and I are the original members. Until now, it's basically been considered Chris's and my band, but now with the Gorman brothers, we feel it'll be more of a common effort. They were both in a band called FAST FORWARD.

TS: How long have you been playing your instruments?

PC: I started playing guitar the first time we practiced, four and a half years ago. Same with Chris Jones. Tom and Chris Gorman have been playing for similar amounts of time.

TS: Who writes your lyrics and music?

PC: Chris writes almost all the lyrics. I contribute now and then, but he does just about all the lyrics. The music has always been a combination of everyone. Even if I would write a whole song, Dylan (our old bass player) would often throw something into it to help it out or vice versa.

TS: What bands influence you or do you listen to?

PC: We all have pretty diverse musical tastes, ranging from Bob Marley to METALLICA to BAD BRAINS (my fave). A wide musical background is important. Hardcore isn't the only music around. You're missing out on some great artists if you don't search for other music you enjoy. Generic hardcore comes from people who only listen to hardcore. For us it's important to try to be as original as we can. We try to make our own kind of music. Fast or slow doesn't matter, it's the feeling we get from our music and our message and trying to share it with others is what matters to me. We've been trying to create our own sound, and believe me, we have. Our next record, which we started recording last weekend, should show that.

TS: How many tours have you done? Where have you played?

PC: We've done two U.S. tours, playing about 65 places in the U.S. and Canada.

TS: What city was the best?

PC: It's hard to say. On our last tour, I enjoyed almost every city we played. To some bands, only the number of people at the show or how much money is made matters. For me, I think the most important thing is always playing your best and trying to communicate with the people you're playing for. Not so much by preaching in between songs, but through your songs. That's what hardcore's about. Usually our smaller shows are better. They can be more personal. When you get some packed hall with hundreds of people it makes it harder to communicate. Like when we played in L.A. There were about fifteen hundred people

there but it seems like we're only playing for the people up front. I don't mind playing the big ones now and then, but they have never compared with the feeling you get when you play in a small town that really appreciates you.

TS: Who do you like to play with the most?

PC: BAD BRAINS.

TS: Are you satisfied with your "Learn" EP? What would you change?

PC: "Learn" was a good indication of what we were about a year and a half ago. I wouldn't change anything, just keep moving on.

TS: What can you tell me about the new LP?

PC: We started recording it last weekend. So far it sounds really good. The songs have a good mix and good variety to them. It's very powerful and has captured what I feel is our own sound. Label, title, etc. are all undecided.

TS: How has your style changed throughout the years, mainly between "Learn" and "Trial"?

PC: With time our musical tastes and talent have gotten wider and better. We've used that not to "go" metal or mainstream, but to develop into our own band. The new songs are just better.

TS: I read you're not straight-edge anymore. Do you look down on the Straight-Edge movement now? What are your opinions on it?

PC: We've never been a big S.E. band. I've always considered myself S.E., but some time ago I realized that it really doesn't matter what you consider yourself, it just matters who you are. I don't drink at all. I don't smoke. I don't eat meat, but that's just who I am, not because I could be called straight-edge. There's a hell of a lot more to people than if they drink or not. Just because I find no good in it doesn't make it right to condemn others for it. Too much emphasis has been put on whether people drink and do drugs or not. Caring about other people drinking is like caring if other people eat junk food or watch TV. Worry about yourself. If drinking becomes a problem for somebody, then they could use your help, not your labels.

TS: Does VERBAL ASSAULT take up most of your time, or is it work?

PC: Chris and I have always dedicated ourselves to the band. It's the most important thing to us. We work full time because it's become very expensive. We bought a van, and we're always

VERBAL



buying new equipment. But our lives revolve around the band. Now with Tom and Chris in the band, we have four people who are willing to put everything we can into the band.

TS: Would you ever sign to a major label?

PC: Maybe. There's benefits to major labels - promotion, better distribution, the works. But to me it's just business. I don't think bands that sign to major labels "sell out". Selling out is compromising your morals and integrity for money. If we were offered some kind of big deal with full artistic control we'd consider it. But I'd rather be on a good independent label. Big business is big money, and with big money comes greed and dishonesty and those are two things I avoid at all costs.

TS: What do you think of metal finding it's way into hardcore and vice versa?

PC: I think it has it's good points. I've met metal kids who are now into hardcore and have really opened their minds. That's cool anyway you look at it.

TS: Do you see VERBAL ASSAULT staying together for a long time? Are you very compatible both musically and personality-wise?

PC: The band is the most important thing in our lives. We want to take it as far as we can. Getting along with each other is a challenge, an important one. We'll go on as long as it's VERBAL ASSAULT, and when it's not VERBAL ASSAULT anymore, we'll break up or change the name or even start over.

TS: What basic message do you want to get through with your music?

PC: It's hard to say because I don't really have a basic message to give. In general, I'd like to tell people to cooperate with others and respect each other. "What goes around comes around." We've been given brains and personalities to use to be our own selves, not for fads or to follow other people or tradition.

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STAGEDIVE

STALIN'S DAUGHTER / LIFE SENTENCE / DR. KNOW / DRI / EXPLOITED
June 28th, Club Pizazz (Phila., PA) [Mickey]

From what I can piece together, the billing of this show could almost be considered a mistake: Too many huge bands on one bill, in too small of a place. This is because of an ass promoter from New Jersey named Randy Now who tried to cash in on the action in Philly to make lots of money. Well, he dropped the show, but the bands were booked, and Philly promoter Chuck Mehan was left holding the _____ (fill in word of your choice). This review is dedicated to Chuck for his dedication and determination in keeping Philly shows under control. Randy Now, stay the hell out! We don't need or want you!

STALIN'S DAUGHTER, the only Philly band on tonight's bill, played first. I'm sorry, but they really aren't that good. Repetitive thrash, restrained, redundant. Maybe if they started from scratch, changed their sound, or something that drastic, they'd sound better. But right now ... well ...

LIFE SENTENCE is one of those bands that I've heard OF, but never heard. They've been around for a while, and it's easy to see why from their stage appearance and musicianship. They played a very intense, inspired set that highlighted tunes from last year's LP., and songs which I assume will be on their forthcoming release. They are a band that must be heard, whether live or not.

DR. KNOW came on next with their speed-metal sound. Sorry guys, I never liked you, and I like you even less live. Next!

D.R.I., by far the crowd's favorite, hit the stage next, complete with a remote-control guitar (does a guitarist really need that, especially when he doesn't have room to move anyway?) and lots of pedal and other gadgetry (it all sounded the same to me). In other words, D.R.I. has hit the high-tech world of music. Sound wise, they were fantastic, playing tunes from all three albums and the 7" "Violent Pacification". It could've been better, if they'd followed the song list they had posted for their use. They skipped right over the best tunes! Another thing that got me ticked off was the way they ran the tunes together, not giving anyone a chance to breathe, and two

unfamiliar songs back to back sounded like the same tune. But the complaints I have are setty, totally overshadowed by a tight sounding, absolutely energetic set. To me, crossover stinks, but D.R.I. live rules!

METAL CHURCH / ANTHRAX
June 8th, Pulsations (Glen Mills, PA) [Tony]

(this review is dedicated to the people who got pushed around by the bouncers and the lone stage - diver who got thrown out)

This was the first of Pulsation's "Metal Mondays" and it was a resounding success. The place was filled past capacity with over 1,500 eager kids who were glad to see more metal shows happening near Philly.

METAL CHURCH opened their set to the screams of the crowd. I don't think they really got things going until about the fourth or fifth song, though you couldn't tell by the deafening crowd response. The only thing I didn't understand is why some people threw stuff (like glow-in-the-dark plastic sticks and cups filled with ice) that often nailed band members in the head. After doing a couple of good songs off their first LP, METAL CHURCH then did a song which they did especially for a MTV video. They introduced the song with comments on how MTV sucks, but that their song and video are "heavy". They then proceeded to do a Cinderella-Bon Jovi type number. Sorry dude, you may claim that you're not trying to cash in, but I could see the \$ signs in your eyes throughout that song. Overall, METAL CHURCH were pretty decent - I guess I'm being rather rough on them because I was anxiously awaiting ANTHRAX.

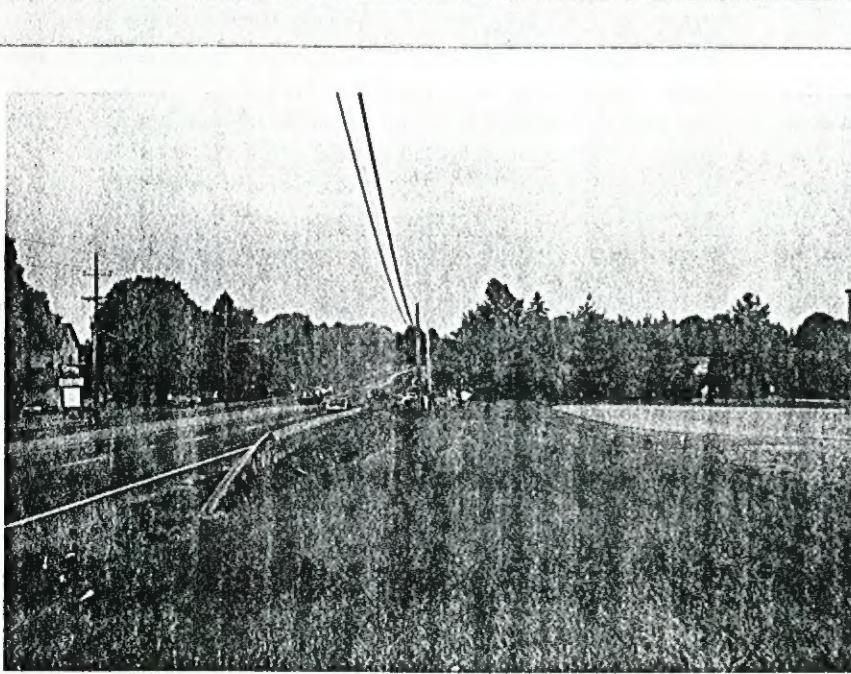
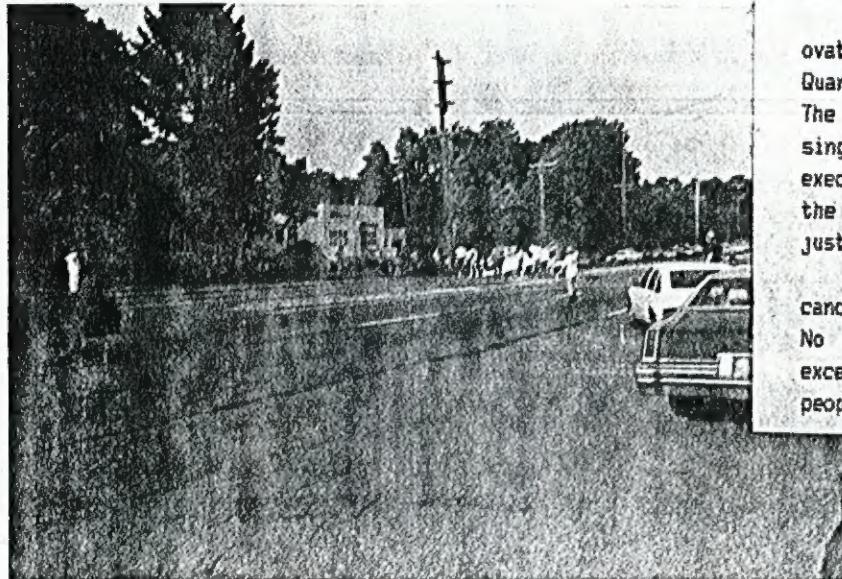
Roughly 20 minutes after CHURCH packed up, the lights went down and the Blues Brothers theme blared from the speakers. The announcer introduced "the heaviest band in the world ANTHRAX!!!!"

ANTHRAX stormed the stage with "Among The Living" and "Caught In A Mosh" and I don't think there was a single person in the whole place who wasn't singing along. They kept the intensity up as they did tunes off their previous two LP's. They were really into it. During "Indians", frontman and singer

extraordinaire Joey Belladonna donned an Indian feather head-dress and proceeded to do the War Dance. It was unbelievable!!!

The best was yet to come, as ANTHRAX returned for their encore. They did a whole slew of tunes, but the best was their hilarious rap (off the "I Am The Law" EP) which would blow that "other" rap group away. As ANTHRAX went to the final bars of "Gung-Ho", Scott Ian brought out the humongous NOT sign and began to mosh it up as the crowd chanted "NOT! NOT! NOT!". This was the best single band performance of 1987 so far.

Hopefully, more shows will happen here. Pulsations is an intelligently-built complex, with a very large floor and every seat providing a fairly decent view of the stage. The only problem was the bouncers who seemed all too eager to drop someone on their head. Also, there were a few knuckleheads in line who moaned "Oh no" anytime somebody with short hair was nearby. The funniest thing, though, was when I was waiting in line to get in, and a kid with longish hair and sporting boots walked by, and the guy behind me said "Uh oh. There goes another one of those skinheads." Whaaaaaaaaaaaaaaaaaaaaaaaaat?



LUDICRIST / GANG GREEN / CRO-MAGS
June 29th, Pulsations (Glen Mills, PA) [Tony]

The first show at Pulsations featuring hardcore bands was a success - not as crowded as the ANTHRAX show, but a decent turn-out none-the-less. We couldn't get any pictures of the bands onstage since Pulsations doesn't allow cameras, but we do have some pix of the accident that occurred outside the club before the show started. Now you might be saying, "Gee. That's awfully insensitive to be taking pictures of such carnage. You should be helping." Well, you're wrong. The wreck wasn't too bad (all the passengers walked away from the car unscathed). So everything was hunky-dory, whatever that means.

LUDICRIST started their set despite the fact that the lead guitarist wasn't there yet. He eventually showed up, but the ludi-dudes were plagued by sound problems. But all these misfortunes were overcome by this hard rockin' band. Too bad the line-up has changed.

GANG GREEN cancelled. Nobody seemed to know why. If you know, or if GANG GREEN is reading, write and explain yourself.

Finally, the CRO-MAGS came on stage to thunderous ovations. They sounded great, doing tunes off of "Age Of Quarrel" (Jeez, that album rules!) and even some new material. The bouncers weren't as bad as last time, especially since singer John Joseph broke the no-stage-diving "rule" by executing perfect back-flips into the crowd, and instructing the sadistic bouncers not to throw people out "cause they're just having a good time."

The CRO-MAGS were absolutely great. Since GANG GREEN cancelled, they played an extended set, which was fine by me. No real violence, though there were a few flare-ups. An excellent show. CRO-MAGS are great musicians and really cool people. But \$12 for t-shirts is kinda steep, aint it?

